

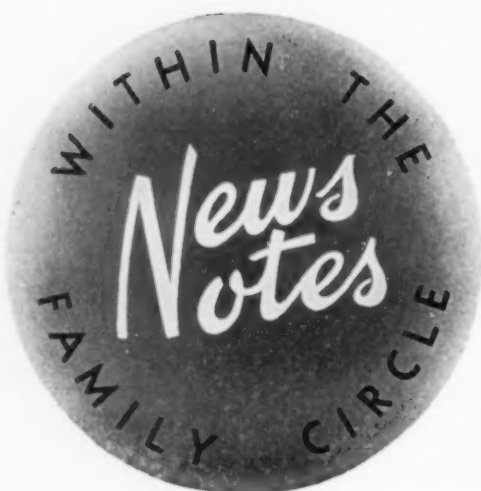
SCHOOL ARTS



PEDRO
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 CALIFORNIA

JANUARY 1945
 HOME AND TOWN

VOLUME
 44
 NUMBER
 5
 50 CENTS



SEEING-EAR PAINTINGS BY CONTEMPORARY ARTISTS

Yes, it has happened at last—modern artists have painted your favorite music—and reproductions of these late paintings are available to you in four portfolios at one dollar each, through the cooperation of the Farnsworth Radio and Television Company, makers of the Capehart phonograph. Printed on sheets $8\frac{1}{4} \times 13$, the plates are in full color, with a soft pebble finish—just what the painter heard when he listened to the music of such masters as Bach, Beethoven, and Brahms. The contents are as follows:

Portfolio A—Beethoven's Fifth Symphony interpreted by Bernard Lamotte; Bach's Toccata and Fugue in D minor by Bernard Lamotte; Chopin's "Raindrop Prelude" by Bernard Lamotte; Sibelius's "Finlandia" by Bernard Lamotte; Puccini's "La Vie de Boheme" by Bernard Lamotte; Handel's "Hallelujah Chorus" from "The Messiah" by Franklin Watkins; Rimsky-Korsakov's "Scheherazade" by Sergei Soudeikine; Mozart's "Magic Flute" by Julian Levi; Dvorak's "New World Symphony" by Peter Hurd

Portfolio B—Stravinsky's "Fire Bird" interpreted by Pavel Tchelitchev; Tchaikovsky's "Swan Lake" by Bernard Lamotte; Caesar Franck's Symphony in D minor by Bernard Lamotte; Debussy's "The Engulfed Cathedral" by Raymond Breinin; Grieg's "Wedding Day at Troldhaugen" by J. C Nordfeldt.

Portfolio C—Shostakovich's Seventh Symphony interpreted by William Gropper; Schubert's "Ave Maria" by Peter Lauck; Charpentier's "Louise" by Bernard Lamotte; Stephen Foster's "Old Black Joe" by Horace Pippin; Saint-Saens' "Sampson and Delilah" by Bernard Lamotte; Brahms's Symphony No. 1 by Lewis Daniel.

Portfolio D—Debussy's "La Mer" interpreted by Bernard Lamotte; Hayden's Symphony No. 94 (Surprise) by Leon Karp; Prokofiev's "Peter and the Wolf" by Eduard Buk Ulreich; Gershwin's "Rhapsody in Blue" by Peter Lauck; Liszt's "Hungarian Rhapsodie No. 1" by Robert Riggs; La Marseillaise by Bernard Lamotte.

Order any one or all of these Capehart folios today, at one dollar each. Send your order according to the portfolio letter (A, B, C or D) to Secretary, The Family Circle, 151 Printers Bldg., Worcester 8, Mass. Be sure to send your order before February 28, 1945.

MAKE NEW ART HORIZONS SKY HIGH with the new pamphlet "Into the Air Age." Dr. N. L. Engelhardt, Jr., Director of Air Education, has written a special comment just for you, "Impacts on the Arts." Frankly, as your Secretary read over his pamphlet and studied the sketches, it seemed as if ONE WORLD by Wendell Willkie has been expanded to One Universe by One Air Age which we are now entering.

For a stimulating and inspiring presentation of what One Air Age is doing and will continue to do for you and me, I have yet to find a more interesting source. For adventure in a new field, be sure to have this information. It's yours for twenty-six cents, sent to the Secretary, *School Arts Family*, 151 Printer's Bldg., Worcester 8, Mass. This offer expires February 28, 1945.

YOU CAN'T "BEAT THE DUTCH"

when a man like the late, Nazi-murdered Dr. J. F. Van Royen takes all the applied art masters under his wing and moulds them into a new modern trend—this is the substance of the sixty-two page booklet by Paul Bromberg entitled "Decorative Arts in the Netherlands." The sixty-two pages cover practically every phase of applied arts, including ceramics, weaving, tapestry, stained glass, and interior decoration and are liberally splashed with beautiful photographs, many of them double-paged. The pictures of glassware look so real that you'll want to reach into the picture and touch the shining surfaces.

This booklet, with its memorial article on Dr. Van Royen, interesting sidelights on Holland's art history, and exquisite photographic proof of what can and has been done, will open up an entirely new field of applied arts for your classes to harvest. Send only 65 cents to the Secretary, 151 Printers Bldg., Worcester 8, Mass. before February 28, 1945.

ANOTHER PENNSYLVANIA HOME CRAFT COURSE

This time on Pennsylvania German Pewter, by Henry J. Kauffman. Published by Mrs. C. Naaman Keyser of Plymouth Meeting, right in the heart of old German Pennsylvania, this booklet with its illustrations of old chalices, porringers, and mugs, created by the hands of Pennsylvania craftsmen such as William Will, is especially interesting when discussed by a man who is a skilled pewter craftsman and collector. Send one dollar for Home Craft Course in Pennsylvania German Pewter to Secretary, *School Arts Family*, 151 Printers Bldg., Worcester 8, Massachusetts. Send your requests before February 28, 1945.

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of Southeast Asia and the Southwest Pacific, from Bougainville and Bataan to Truk, Tarawa, and Hong Kong. 38 by 50 inches, this map is black and white, ready for coloring, with a swell supplementary sheet containing information about the peoples, religions, cultures and resources, plus wonderful cut outs to be pasted on the map.

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Suitable for any age, this map broadens your horizons as it decorates your classroom. Send 51 cents to Secretary, The Family Circle, 151 Printer's Bldg., Worcester 8, Mass. Be sure to send your order before February 28, 1945.

TAKE YOUR CLASS DOWN THE SANTA FE TRAIL

Go back to the days of Coronado's colorful but fruitless search for gold, take the famous Butterfield Trail of the California Gold Rush Days, but beware of those Comanche Indians coming in from the east.

No matter which one you take, historic, imaginative, or purely artistic, all trails lead to new art adventures. This sunny map draws a crowd of eager pupils the minute it is shown. When they're through looking at the stage coaches, pueblos, forts, and natural wonders such as Carlsbad Caverns, they'll be only too excited about reading the history of each trail that is printed on the back of the map.

Get your free copy of this eye-pleasing map today—just write to the New Mexico State Tourist Bureau, State Highway Department, State Capitol, Santa Fe, New Mexico. Be sure to tell them that you're a member of the *School Arts Family*.

TWO NEW CARIBBEAN PAMPHLETS

You'll learn all about the island of Hispaniola in the Caribbean when you receive these two pamphlets issued by the Coordinator of Inter-American Affairs, titled THE DOMINICAN REPUBLIC, CARIBBEAN LARDER, and HAITI, PIONEER OF FREEDOM, for these diminutive countries share the famous island where Columbus first set foot in the New World.

These 8-page pamphlets are sprinkled liberally with pictorial resource maps and drawings of historical spots plus the fascinating history of the Dominican Republic where Columbus returned again and again and lies buried in the Cathedral at Ciudad Trujillo, shown on page one. You'll learn about Haiti, whose trade was worth more than that of the thirteen English Colonies together, how it came under the domination of the famous Black King Christophe (his citadel is pictured on the first page) and finally became the first Negro republic.

Orders can be sent—10 cents per pamphlet to Superintendent of Documents, Washington, D. C., or send 22 cents for both booklets to Secretary, Family Circle, 151 Printer's Bldg., Worcester 8, Mass., before February 28, 1945.

VIVID PRODUCE MAP OF SOUTH AFRICA

This artistic map, $21\frac{1}{2}$ by $33\frac{1}{2}$ inches, in blue and orange with black pictures representing each industry, will give you ideas for planning a produce map project of your own community for your art classes to make, and you'll gather loads of information about South Africa that you'll use again and again.

Did you realize that the famous South African diamonds are only a part of her wealth? Some of the other important products are: cattle, sheep (even Karakuls, where your curly black fur coats come from) wheat, hides, tin, sugar and other materials too numerous to mention—but you'll see them all pictured right here on the map. South Africa's strategic position in the war will be brought home to you when you see the ship-repairing industries along her coast, and the bold blue arrows marking the important shipping lanes to war theatres will give you your bearings in a second.

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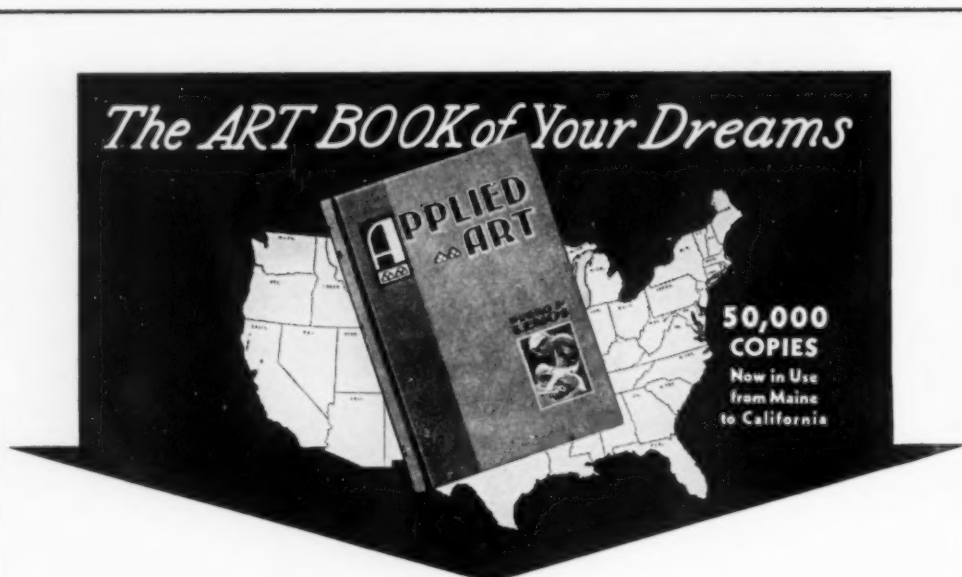
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THE JANUARY COVER

VILLAGE PATTERN was designed by Esther deLemos Morton to show the decorative possibilities in repeated simple architectural shapes. Care must be taken when painting such textures in Gesso that the division lines and outer edges of the painted areas be kept even and clean. Thus the use of a small sharp silk-screen knife used as a scraper will greatly aid the execution of the painting. If small pattern seems to want to run together the gesso is most likely too thin. An orange stick or the pointed end of a brush handle may be used to mark the division again between run-together pattern.

The changes of color and texture of roofs, ever apparent in community landscape, was the inspiration for this cover panel. No two roofs are duplicated but an effort was made to have all of the texture tie in together with some areas of texture more predominant than others. The buildings are natural or white gesso. Violet is the deepest value of color in the roofs which grade up through blue-violet and blue in an analogous color scheme, turning to turquoise in the windows and continuing on through green, yellow-green and green-yellow in the foliage and trees. The only appearance of the lightest value of the design, green-yellow, is in the church door and windows for a center of interest accent.

Community buildings and civic surroundings hold so much in design material that no art class should overlook an opportunity for and experiment in design, using their own town or city from which to derive their inspiration.

INTRODUCTION TO THE JANUARY NUMBER

By Alliston Greene

*We are standing on the threshold, we are in the opened door;
We are treading on a border land we have never trod before;
Another year is opening and another year is gone,
We have passed the darkness of the night, we are in the early morn.*

*Then hasten to fresh labor, to thrash and reap and sow;
Then bid the New Year Welcome, and let the old year go;
Then gather all your vigor, press forward in the light,
And let this be your motto, "For God and for the Right!"*

★ These lines were printed in the *School Arts Book* in January 1906. The Editor did not know then and I do not know now who the author was. The sentiment is most appropriate; let us hope that the thought may be prophetic—that in truth "we have passed the darkness of the night, we are in the early morn" of peace and harmony. However that may be, we must "hasten to fresh labor" and "press forward in the fight."

★ For more than forty years *School Arts* has been, by precept and example, encouraging teachers of the arts to press forward in the fight for better art appreciation. During all these years, but three Editors have directed the efforts of *School Arts*. It has been repeated so frequently that "this is the best number of *School Arts* ever published," the claim may seem to be trite. Can

School Arts, January 1945

anything ever be better than the best after more than forty years? Who knows?

★ In any event, some of the material in this January number is "the best" for the reason that it approaches art appreciation in a new way and for a definite purpose. For instance, "A Seed is Planted in New Hampshire," an article by Helen Goodwin Crathern who tells the fascinating "Story of the Coach House Workshop." Now, New Hampshire is a comparatively small State, about 9,000 square miles, with a total population of less than 475,000. But Miss Crathern has put it "on the map" by her devotion to an objective which no obstacle interrupted. To be sure, she had a particular interest in the community where the enterprise was established, but the same conditions are present all over this broad land. "Go thou and do likewise."

★ Nothing could be more appropriate nor give greater emphasis to the fundamental design in the foregoing article than the Twelve Suggestions of A. G. Pelikan, who has absolutely no knowledge about the contribution. His seasoned ideas for art teachers should be memorized: "I believe more firmly than ever that art should be for all the people and that we must not only continue to discover, encourage, and subsidize . . . those with outstanding creative talent, but that we must also do our part to help make every home and every community, no matter how large or small, more livable and attractive through the application of art principles and through an understanding of the practical and cultural values of an art education."

★ Now let me quote from a little pamphlet by Edward T. Hall, Director of the Universal School of Handicrafts, New York, who says in one place, "Art does not belong to a privileged group called artists. It belongs to everybody. It is our happy destiny to make it possible for every boy and girl to recognize and develop his own creative resources and to find his own place in this stimulating new world." There you have it! A challenge for art teachers which has found a champion in Helen Goodwin Crathern.

★ This Home and Town Number is certainly fulfilling its mission. Supplementing and projecting into the University grade the very practical program briefly reviewed in the paragraphs preceding, MacDonald College of McGill University, Quebec, Canada, under the direction of Ivan H. Crowell, is doing a piece of work which appears to be unique. Mr. Crowell believes that students can earn more money and enjoy themselves more doing it by other means than washing dishes, waiting table, shoveling snow, and tending furnaces. Beginning by teaching a few boys and girls how to use a lathe in his basement workshop, a Handicrafts Club has been formed which now includes staff members and their wives. It is a fascinating story, with more to it than just making things. Turn to page 170 now and get the inspiration of this far-seeing man.

THE FEBRUARY NUMBER

Materials and Equipment—tools—the practical side of art teaching—these are the things to be emphasized next month.

You will need the Annual Directory of Art and Craft Supplies, containing the names and addresses of a host of supply houses and what they deal in.

You will be delighted with the story of the Art Materials Native to Kansas. It should encourage

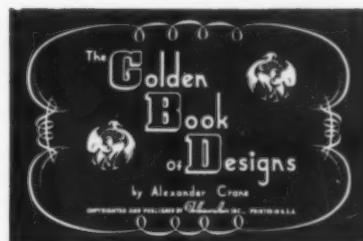
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teachers to look about them for what is native to their own state.

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Woodcraft, tincraft, papercraft, needlecraft; design, composition, rhythm, modeling; color, and many other art elements will be found in the February issue of *School Arts*.

TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

Ten cents is little enough to pay for the pamphlet, "Man—the Creator," by Edward T. Hall of the Universal School of Handicrafts. Send the ten cents to Teachers Exchange Bureau, *School Arts*, ask for No. 441-E, and you will receive some very concrete ideas about the importance of art education in the lives of growing boys and girls. "We leaders must have the youthful attitude and courage to question all old ideas," is but one of a hundred wise remarks in this pamphlet.

Alabastine Paint Products, Grand Rapids, Michigan, manufacture Dry Powder Colors for Educational and Professional use, which are brilliant, true, and may be used straight or blended to form any tint desired. They are excellent for commercial art work, fresco and mural work, window trim and showcard work, poster, panels, scenic painting, opaline and matting for wall decoration, and stencilling. An Art Color School-Pak, an assortment of nine colors, is most attractive for schools. The literature illustrating this Alabastine line is very attractive, and the material itself has many possibilities for the art teacher professionally, and can furnish amusement for the pupils while learning the harmony of colors. Ask Teachers Exchange Bureau, *School Arts*, for T.E.B. No. 442-E.

Nu-Film Products Company, Inc., New York, are the publishers of "Nu-Film and Blufilm Manual for Silk Screen Preparation," a very valuable pamphlet to all who are attempting silk screen printing. In a few words and with intelligible illustrations, instructions are given step by step so that the novice may produce beautiful stencils from the beginning. The cover of this pamphlet was designed to obtain the most out of the Silk Screen Process so that by running five colors, eight were produced. It is a beautiful and representative piece of work. The pamphlet contains a description of the types of custom-built films which this Company manufactures, and their recommended use. Also a price list of all stencil sheets. Ask T.E.B., *School Arts*, for a copy of No. 443-E.

Fine Art Reproductions for wall hangings and for picture study are always in demand. Requests for such have been noticeably numerous recently. (Please turn to page 8-a)

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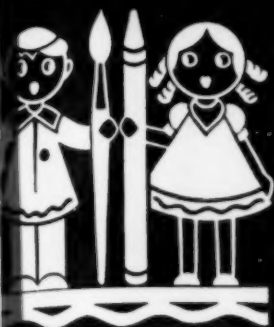
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Vol. 44 No. 5

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Service



This Spanish mother, returning from the community laundry, wears the picturesque costume of the town of Zamora on the Duero River in northern Spain. The running water stone-built community laundries are picturesque structures, centuries old, and have become a news and social adjunct to Spanish home life. Every Spanish country town also has its ancient water fountains built in ancient times, fed by aqueducts from mountain springs. It is a center of activity throughout the day, as but few Spanish towns care to install running water, preferring the colorful domestic social centers formed by the continually running water fountains—a community contact for many humble homes. Zamora was built about A.D. 901



This couple, Bretons, natives of Brittany, France, are returning homeward from their nearest village where attending Sunday church is combined with shopping at the colorful peasants' Sunday market, held often around the church or nearby. The natives of Brittany, as well as those of Wales, from where they came, the Scotch and Irish, and the Northern Spanish provinces of Galicia and Asturias are descendants of the Celtic tribes who invaded Europe, and were still in possession when the Romans conquered such parts in 136 B.C. The bagpipe, a Celtic instrument, is still used in all these localities and about a fifth of the Celtic descendants retain their blonde hair and blue eyes and milk-white complexions. Brittany has become an artist's Mecca

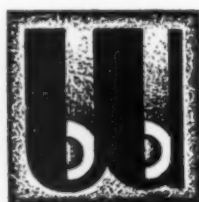
A SEED IS PLANTED IN NEW HAMPSHIRE

The Story of the
COACH ■ ■
■ ■ HOUSE
WORKSHOP

HELEN GOODWIN
CRATHERN



The Coach House Workshop, Helen Goodwin Crathern, Director
Photographs by Lealie Jones, *Boston Herald*, Boston, Mass.



WITH vision and courage, a barn, and a community, you can start forth on a great adventure.

These were all the perquisites I had when the Coach House Workshop came into being. I could not predict where these dreams in embryo would lead them, nor can I today, three years later, for we find ourselves in a changing world and so we must change, too. But for three years I have planned and shaped its progress, glorying in what I could do for the community and in the uplift and freedom that all creative work affords. The Coach House Workshop is not bound by tradition, it is not weighed down with top-heavy organization. No Board of Directors sets the age at which I must retire. I can continue along lines that interest me . . . I can continue to dream, to build, to serve, to paint. I am free!

Such is the picture that leads me on. If I tell you the story of my great adventure you, too, may be able to turn your grandfather's barn or your neighbor's barn, long unused save to shelter the family car, into a Haven of the Arts for the folk of your village. If I can thus help in the establishment of other centers, then the Coach House Fellowship is serving in a greater capacity than now. So, here is the story . . . and a true one.

On the land that stretches from the Massachusetts line, northwest of Boston, up towards the slopes of Mount Monadnock, amid the hills and valleys of New Hampshire, there nestles the tiny village of Mason. It has its brooks and ponds, its stonewalls and gateways, its long rambling farmhouses—painted and weather-beaten—its wooded slopes and open mow-

ings, its meadows, its pastures, and its winding roads. And towering over all is the tall white spire of its village church. Mason has no more possibilities for an Art Center than any other rural community. The population of the town is less than three hundred but the town is six miles square. The small village center has its telephone poles and electric light wires. It has its brick schoolhouse, its town hall where the grange meets and the town meetings are held, its country store, and its church. The half-dozen old houses about the village green have been bought and restored by city people. Now it has its summer workshop.

It was for the children of this community that I first planned the Coach House Workshop. I decided to return to this village where as a child I had spent happy summers with my grandmother, and devote part of my time, and my ability in art, to the children. I wanted to offer them, for the summer months, an opportunity to delve into the Arts, to try their hands at crayon and paint, at pottery, weaving, and metal work. I wanted them to experience the fun of creative art and the joy of fellowship that would come from group work.

With the establishment of the Workshop for the children, the idea grew to include the adults of the community, and finally the opportunities of the Workshop were opened to any adults who might need or desire what it had to offer. For are there not all about us adults whose childhood provided no opportunity for creative work and who now in their adult years feel a desire or need for such expression . . . especially in these days of stress and strain. However, the children were my first concern.

The boys and girls of Mason are not surfeited with this world's goods, but are happy, interested children who have proved ever ready to use Shanks' mare to get to places where they wanted to go. Their parents make up the inhabitants of the township in winter and summer, in depression and prosperity. The men plough the fields and work on the roads and the women tend their flowers, their homes, and their children. The school teacher who is in charge of the children from the first through the eighth grade is too busy with the three R's and the recreation periods to attempt anything more. Fortunately there lives in the village an artist of note in the painting of horses and for the last two years he has given them some help in drawing, but until the Workshop was opened they had had no opportunity for instruction and work in the crafts or in painting. Knowing what children far less privileged, in a way, had done in my city classes, and how summer campers had responded to the fun of craft work of all kinds, I wanted to give Mason children a chance to dabble in clay and color.

With a spacious barn, a generous share of willingness and ability to work, an encouraging friend, and a bit of imagination, I went to work. The big barn built by my grandfather, for years practically unused, was to be my workshop. Its high gables, its wide open doorways, its hay lofts, and even its cowsheds offered space enough for all the crafts. And adjoining it a spacious carriage house, or Coach House from which my project took its name, offered ideal space for a big airy studio. The metamorphosis of that barn and coach house into a workshop and studio gave me greater joy than I would have dreamed was possible.

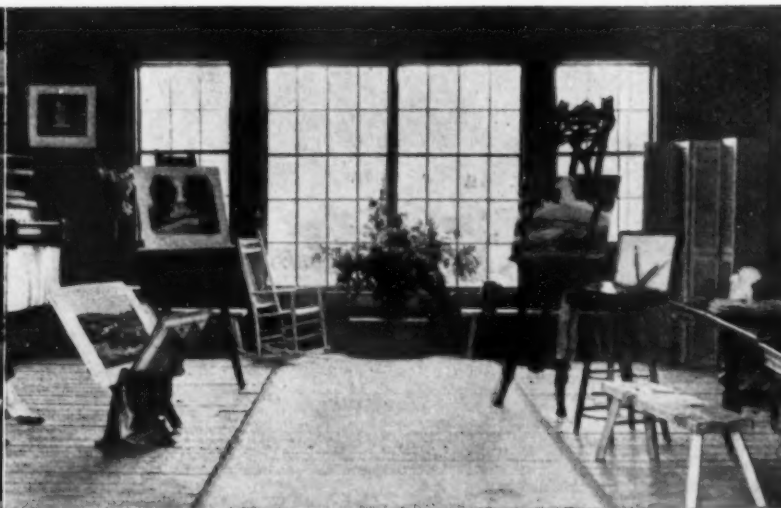
During the spring vacation before the Coach House was formally opened I went to Mason to study the possibilities and the changes that would be necessary to make the barn truly a workshop. With the kind and wise guidance of a friend and of an able carpenter, both of whom had imagination enough to see the possibilities the great barn offered as a Workshop, I planned the campaign.

Inspection brought the decision that the partition between the old sleigh room and the harness room should be taken down to make one large room, a craft shop. Display shelves were to be built against the wall of this room and the carpenter's bench in the harness room reinforced for a metal worker's bench. The surrey "with the fringe on top," the proud boast of our childhood, and the other carriages of its era were to be moved out of the carriage house and stored in the barn cellar. One large studio window cut in the back wall opposite the wide double doorway would open up a vista of fields and woods. Time-worn gray paint was to be painted a blue-green. The walls and ceiling of the carriage house were already beautifully panelled . . . matched boards that had aged and mellowed through years to the color of pine.

What the carpenter did with the collection that had accumulated with the years in the barn I never asked. When I arrived in June, just ten days before the opening, the morning light streamed through the new studio window, and the barn was cleared and ready for action. The carpenter was on hand with able assistants making more large work tables and benches. The pottery wheels ordered from New Hampshire University, and the large refrigerator for



The Coach House Workshop was planned for the children to permit them the opportunity to delve into the arts



Studio
Scenes

the storage of clay and pottery pieces, had arrived and were ready to be put in place.

While the carpenters worked and the town boys scrubbed the Augean stables and cowsheds, I consulted two able craftsmen from a neighboring city who had come to help me equip and set up the craft shop, and today as I work there I am aware of the valuable contribution these men have made to the Workshop. A dozen benches were made for the studio; and lo! the cowshed became the ladies' powder room! When the great canvas strips were laid down the long runways of the barn and studio we were ready to open the Coach House Workshop.

The boys and girls of the village school had all received an invitation to come to the Coach House Workshop one day a week, as guests; adults, who since then have found their way to the Coach House for work, for a week or a month, have taken so much delight in the Studio that it has more or less become their headquarters. They use the Workshop, too, but on the children's day this is used only for them. That first Monday I awaited the arrival of the young people eagerly and curiously.

That first year with a shop well equipped and a variety of materials with which to work without cost (for I did not wish expense to influence any child's choice) my expectations for the summer's work were high, for I recalled the beautiful craft work that youngsters had produced under my direction in summer camps, east and west. But one meets an entirely different problem in a group of rural children. In spite of the fact that my ancestors came from this village and I was born there, and had spent part of many summers of my life on these acres, I was a stranger—one of the "city folks" . . . a position which so often is a barrier to friendliness in New England villages. This was my first hurdle.

On the opening day the children of the village

came shyly and silently across the lawn, the younger ones clinging to the hands of an older brother or sister . . . in marked contrast to the self assurance of the city child. My own enthusiasm for the crafts brought forth what seemed to me little response as I introduced the children to the mysteries and possibilities of the Arts. The little children watched interestedly whether I worked in clay or with paints, and with encouragement from me began to work. The girls of teen age were loath to let themselves go, or even to appear to be interested, and the older group stood silently by, apparently unmoved to action.

My salvation that first year was the presence of two delightfully enthusiastic high school girls who had come from a larger community, for the purpose of learning how to make marionettes. After they had made the necessary characters for a play, naturally they were interested in producing it. To do so they needed the help of the village boys and girls to take the various parts and operate some of the marionettes. The older group thus drawn into this activity proved able puppeteers and received much praise from an enthusiastic audience of parents and friends; but with the departure of the two young leaders their interest in the Art of Puppetry faded. It had not been strong enough to carry them into creative work.

The Coach House Workshop was the children's first introduction to a craft shop. The equipment was new, many tools strange, and their use unknown. There was little foundation on which to build mental pictures of the results to be obtained. The older group was timid, their fear of failure in unexplored fields before a stranger kept them from adventuring with a new craft. Their intelligence was greater than their skill . . . their fear of doing poorly prevented them from accomplishing what they could have accomplished had they been able to throw their reserve and pride to the winds, and plunge wholeheartedly into the crafts. Only when fear and timidity are overcome will children work with assurance.

As the weeks wore on the younger group worked in clay making rabbits, turtles and ducks to their satisfaction and then shyly waited my comments. I was



anxious to build in them confidence in their own ability to create, so I always found something good in what they had done and commented encouragingly on it.

At the close of the first summer we sent invitations over the countryside asking friends to visit the Workshop to see the junior members at work and to inspect the accomplishments of the summer. This has become a tradition, and "Mason Day" now marks the closing of each summer's work. On that first Mason Day I could have been a most discouraged person had I seen the final results from the point of view of art alone. But I am not easily discouraged. I valued far more than artistic perfection in pottery the shy smiles on the little faces as the children said "good-by" and "thank you for everything you've given us." There just wasn't room for discouragement because now I could add the confidence and the friendliness of the children to my equipment . . . two indispensable forces that I had not realized were to be "rationed" and not given until I had won their stamp of approval!

The following summer the children felt more at home in the Workshop. I was no longer a stranger to them. The tools and equipment were not entirely unfamiliar. They were less timid in showing their preference for the art which most interested them. The younger group were eager and happy to resume their work in clay or to paint either at the large easels afforded by the drop doors of the feed boxes of the cow stanchions, or on the village green. This group was so happy and busy doing what they liked that inhibitions began to disappear and creativeness to appear. The older boys were given able instruction in wood carving and general wood work, but even under the guidance of a craftsman from a neighboring city, who came to the Workshop every week to meet the boys, they let the golden opportunity slip. Perhaps it was their youth, perhaps it was that they had never been trained in manual dexterity and were too impatient to acquire it, or perhaps they were too easily influenced by a city lad summering in the village whom I had invited to join the group but whose attitude was "phooey on this and that."

Boys
and
Girls
and
Hand
Work



All girls love to adorn themselves, so I decided to give the older girls an opportunity to make jewelry and furnished them with various plastics for bracelets, pins, and jewel boxes. The results were not encouraging. The group apparently had no eagerness to see how well they could make the jewelry. Their diffidence and embarrassment were still handicaps to their plunging whole-heartedly into the new adventure. Yet, each week they came . . . some of them walking several miles each way! What was it brought them? Interest? Yes, interest in being with a group . . . in seeing what was going on within the portals of the great barn that crowns the hilltop of the village. Or perhaps it was just something to do, or somewhere to go with others their own age; or perhaps it was a secret longing to make something, with the hope that today they might overcome their reserve and themselves find the joy that others showed. Their coming, whatever the reason, was an encouraging sign to me.

Believing that the Workshop should make some contribution to our war effort, I invited the children to return a second day each week to make toys for the Junior Red Cross program . . . they responded to a man! The seventy-five toy animals which they sent through the Red Cross to the children of hospitals were made with enthusiasm "For the children by the children." This coming to the Workshop twice each week stimulated our interest in each other, made us better acquainted, and gave me more opportunity to study the progress and needs of the individuals. But still there was too much reserve and an amazing silence in the Workshop. Interest in their work kept them busily engaged for the afternoon. It is almost unbelievable that boys and girls from five to fourteen

years old should sit about a table sewing toys, as they did, scarcely speaking above a whisper. Often I used to wish they would break down and chatter freely. I was always thankful for the presence of one five-year-old who had none of the inhibitions of the others and whose outburst of happiness and enthusiasm was enjoyed by all of us.

"Aren't we having fun!" thus spoke Judy breaking the silence one afternoon. Perhaps she expressed what they all felt . . . for isn't it fun or pleasure that motivates most of our actions? Fun and play are children's rights. Fun and joy come when you know how. Certainly the children knew how to make soft cuddly toys, and how to enjoy the play time and refreshments that followed the craftwork. But their silence! . . . it must be a New England trait . . . I teach in Detroit!

By the third summer priorities and gas rationing presented problems. When friends wondered if I would try to open, my answer was, "Of course, the children are still there."

"We've been waiting for you all year," was the greeting of one little brown-eyed miss as I went to the big barn Workshop the past summer to meet the group of boys and girls who had arrived for the third opening day. Such a greeting was sweet music to my ears from a group to whom I had given my all, but whose response was still, in my mind, a question. After hearing my private reactions to the first two summers' experiences, can you wonder that the words of that child and the response of that group in getting the Coach House ready for Open House were wonderfully encouraging.

Together we cleared away the cobwebs for action, and on the opening day many of the children came and took their places as gracious hosts and hostesses . . . showing our guests the Studio and the Workshop with a sort of pride in being part and parcel of a project that is winning the interest, approval, and support of adults . . . not only in the community but in surrounding towns as well. They could point out with pride the pictures and other pieces of art loaned us by outstanding artists who believe in and approve our project and who show their interest by loaning some of their choice works. To see these children thus demonstrate the friendly atmosphere they feel in our Fellowship, to see them mingle freely without self-consciousness with such personalities as Chauncet Ryder, Roy Brown, Florence Armes Hosmer, William J. Kaula, Alexander Trowbridge, Wilson Higgins, and C. W. Anderson, moved me deeply, for I had brought about these contacts, believing that they might be of great help in stimulating the interest and faith of the children in their own attempts in Arts and Crafts.

This season found the little ones of the summer before older and more capable. Being part of the group for two years served them in good stead and they were now the leaders of the younger group. They knew where the clay was kept, they knew how to wedge it, where to find the plaster tiles on which to

work. They could lead the younger ones to the shelves on which I had placed the work done by others to help, suggest, and inspire. They had learned that each one might work in the medium that interested him, and that whatever he chose to create, he would find me interested in his undertakings, and helpful in bringing about his desired results.

The lure of the high wages of the cities had taken the oldest boys and girls away from the group, leaving those who came to the Workshop nearer of an age. This made it feasible to divide the children into two groups in each of which the age interests and abilities were very similar. The whir of the motor, the ring of the anvil, and the unusual variety of tools interested the older ones and they took over the metal shop. The girls became intrigued with sawing hobby horses out of copper and making their own lapel pins. The boys were interested in the anvil fastened to an old apple tree stump that could be rolled out on the lawn, and on it they worked hard to bring copper discs into bowls. Lyman discovered a billfold and was delighted when he was assured he could do as well, and was shown the leather and equipment necessary for the making of one. His success interested others in leathercraft.

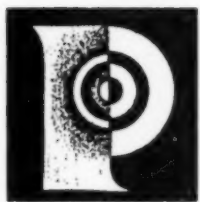
The year 1943 brought new summer people to the village, and their youngsters were given scholarships and invited to the Workshop. Among them were several whose ability was outstanding. This helped to raise the interest and craftsmanship of the group. Red Cross toys were still needed and the children were eager to make them again, and again they did a fine piece of work. A new project this year was the planting of a Victory Garden on the Coach House acres . . . which proved to be a common bond of interest among all who had Victory Gardens. Through it our interests spread from the arts to include gardening, canning, and flower arrangement . . . all of which was part of this year's exhibition on Mason Day.

The Brush & Palette which was planned to carry artists' supplies for the adults who might come to work with us but which by request had this year carried a few gifts, took over some of the products of the garden and canning and became, logically, the sales outlet for Coach House products . . . thus starting a project which in time may help support the Fellowship project.

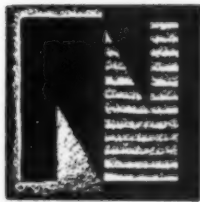
Have I discovered an artist? Do any of the children show great talent? These and similar questions are frequently put to me. To these I must, honestly, answer "Not yet." Really I am not trying to make artists of them. What I am trying to do is to offer them an opportunity of finding joy in working with their hands, of knowing the satisfaction of helping others, and perhaps of starting them on their way to more successful living.

On Mason Day some adults who attend might question the final results, but I am not discouraged at the exhibition shown then. I know the children

(Continued on page 7-a)



PLAN



NOW

A. G. PELIKAN, Director of Art Education
Milwaukee, Wisconsin

A BETTER title for this article probably would be "Execute Now" because plans, no matter how good, which do not pass the blueprint stage are of little value to anyone except the originator, and even he cannot evaluate his plans unless they are executed.

Much has been written on "Post War Planning," some of it good, some of it mere repetitions of objectives contained in various courses of study. Art teachers as a group are notoriously efficient in setting up objectives and in devising schemes which never get beyond the paper stage, and I must confess that many of my own schemes have been still-born.

We are no longer on the defensive as far as the value of the cultural subjects is concerned and we are in fairly general agreement as to our aims and goals from an educational point of view. The differences of

approach, whether called progressive, conservative, academic, etc., are differences of degree rather than serious controversial issues. The final results are the best measure of achievement and my own observation and study of the work of young people in many cities and in various countries leads me to believe that with the exception of a few individual leaders like Cizek in Vienna, Tomlinson in London, Bess Maugard in Mexico, etc., there is no noticeable difference in results obtained, or in the talent or execution displayed in the work of our young people.

Starting with the assumption that participation in cultural activities and appreciation of the fine things is an asset to the individual and indirectly to the community, I have taken the liberty to prepare twelve suggestions which may be put into effect immediately and which have a definite practical value.

TWELVE SUGGESTIONS FOR ART TEACHERS

1. Be convinced of the eternal and inherent values of the Arts. Be proud to be an art teacher.
2. Recognize and preach that an appreciation of beauty is essential to a civilization which boasts of having culture.
3. Teach your students to use their eyes and their minds, as well as their hands and let them report on what they see.
4. Start with your own community and have the students indicate what improvements, changes, or experiments for better living they can suggest.
5. Have the students start with their own block. The corner drug store and grocery store, the fire and police station, etc.
6. Have them notice street signs, billboards, fire and police alarm boxes, letter boxes, garages, gardens, transportation, schools, public buildings, landscaping, etc.
7. What new materials can they discover in their homes, in the kitchen, utensils, furniture, fixtures, textiles, rugs, gadgets. The field of plastics and plywood alone affords a wide field for this problem.
8. Have them suggest improvements for printed matter, books, school publications, newspapers, pamphlets, advertising matter of all kinds.
9. Have them study and report to you how in their opinion art affects the Business and Professional Man, the Tradesman, Butcher, Baker, and Candlestickmaker.
10. Let them help to decide the value of art from the point of a practical, cultural, or leisure time activity. Visit your Art Institute, Museum, Library, etc.
11. Encourage participation among both the talented and the less gifted, even if only to the extent of making a scrapbook of good, bad, and mediocre examples of art.
12. Have enthusiasm for your subject and transmit this to others.

It must be evident to the reader that these twelve suggestions can be elaborated on, added to or questioned. Close contact with many groups in the community comprised of men and women in various circumstances lead me to believe that the twelve suggestions which I have emphasized from the many notes which I have made, are essential as a basis for our work.

Nothing has been said about Art, spelled with a capital A and pronounced Aht, because after twenty

years of teaching and directing art, I believe more firmly than ever that art should be for all the people and that we must not only continue to discover, encourage, and subsidize if necessary those with outstanding creative talent, but that we must also do our part to help make every home and every community, no matter how large or small, more livable and attractive through the application of art principles and through an understanding of the practical and cultural values of art education.

THE WORLD'S GREATEST ART

• • • • •

LIFE without industry is guilt, and industry without art is brutality.

—RUSKIN

INDUSTRIAL civilization must either find a means of ending the divorce between its industry and "culture" or perish.

—L. P. JACKS
"Responsibility and Culture"

THERE is no reason why useful things should not be beautiful, and there is no reason to suppose that beautiful things have no use.

—ERIC GILL

ART is really doing in a beautiful way of simple things, the putting of wisdom into work, and when wisdom has been expressed in labor, the result is beauty.

—ELBERT HUBBARD

BEAUTY must come back to the useful arts, and the distinction between the fine and the useful arts be forgotten. If history were truly told, if life were nobly spent, it would be no longer easy or possible to distinguish the one from the other.

—EMERSON

IF THE artist and the tradesman both wish to do as well as they can do, they will come together; if the artist wishes only to be artistic and the tradesman only to be commercial then they will remain apart.

—A. CLUTTON BROCK

ALL the greatest art the world has ever produced is fitted for a place and subordinated to a purpose. The best sculpture yet produced has been the decoration of the front of a temple: the best painting, the decoration of the walls of a room. The greatest work of Raphael is simply the well-coloring of the walls of a suite of apartments in the Vatican: and his cartoons are only designs for tapestry. Michael Angelo's greatest painting is on a ceiling in the Pope's private chapel. And we may multiply such instances. Leonardo da Vinci's greatest work is the decoration of a wall in a dining-room for monks. The greatest work of Lorenzo Ghiberti, the leader of Renaissance sculpture in Florence, was simply the execution of some bronze gates. Gibbon says of the great church of St. Peter's in Rome, designed by twelve architects, among whom were Michael Angelo, Bramante and Raphael, that it is the most glorious structure that has ever been applied to the use of religion: while the Roman aqueducts, those marvelous creations of architecture, enriched by noble sculpture, were simply troughs for carrying water.—RUSKIN.

ONE of the lasting effects which may grow out of the present war is the revived dignity which goes with work with the hands.

—L. A. FROMAN

IT IS most important today that pupils in the schools become acquainted with the industries by which man lives. This will help them to a better understanding of life outside of school and of most of the subjects considered in school.

—LEON LOYAL WINSLOW

ONE of the greatest needs in America today is a larger conception of Art; one that extends beyond the gallery into every province of daily living—to the home, its exterior and interior, to the grounds around the home, and to dress and personal adornment; even to the office, store, and factory.

—GEORGE H. OPDYKE, *"Art is a Language"*

Without Architectural design our city would be reduced to log cabins. Without Sculptural design we would have no monuments, no ornaments in relief, no coined money. Without Pictorial art no mural decorations, no pictures, no illustrations, no illuminated advertisements, no paper money nor postage stamps would be possible. Without Decorative design we would have to dispense with rugs, carpets, wall papers, draperies and figured dress goods of every kind. " Without Structural design our furniture would be rustic only, our utensils, coarse baskets, clay bowls, flints and chop sticks; our fixtures a camp fire for cooking and a pine knot for light; our jewelry bright colored seeds, shells and knuckle bones; without Costume design we would all be Adams and Eves. In short, without these arts we would be reduced to the crudities of the primitive man.

Henry Turner Bailey

BY BEAUTY of shapes, I mean straight lines and circles and shapes, plane or solid, made from them, by lathe, ruler, and square. These are not like other things; beautiful relatively, but always and absolutely.

—PLATO

PROPER ornamentation may be defined as a language addressed to the eye. It is a pleasant thought expressed in the speech of the tool.

—W. R. LETHABY

EVERY man's proper mansion, house, and home, being the theatre of his hospitality, the comfortable part of his own life, may well deserve by these attributes according to the degree of the master, to be delightfully adorned.

—SIR HENRY WOTTEN
Written in 1600

THE question of ornament is, therefore, neither insignificant nor one that has significance only for the wealthy few. Neither is it a matter which concerns only those who take some interest in art, since we are all of us, however little inclined toward the arts, alike compelled to adorn our dwellings, our belongings, and our persons.

—LEWIS F. DAY

I BELIEVE that everyone prefers beauty to ugliness, and that it pays in both dollars and satisfaction for the manufacturer to produce beautiful things and for purchasers to possess beautiful things.

—C. VALENTINE KIRBY

THE INDISPENSABLE DESIGN and DECORATION

• • • • •



ART—

A useful thing
Beautifully made.

—TOLSTOY

DECORATION is creation, or at least the only sort of creation God has left us in this world.

—LIONEL DE FONSEKA

DO NOT have anything in your home that you do not know to be useful or believe to be beautiful.

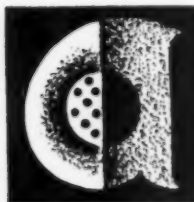
—WILLIAM MORRIS



In the Fall the girls took over a rather unkempt section of the campus, cleaned out the weeds, constructed a small concrete pool and a concrete windmill to go with it, and planted flowers and shrubs. In the spring they dug up some local clay not far from the school, sifted it, and prepared it for pottery making. Each girl then constructed a bowl and figurine. These were glazed and fired in the school kiln



PRACTICAL PROJECTS in HOME DECORATION



COURSE in Home Decoration was instituted in the high school three years ago. Every effort has been made to give the students who take it something practical and, I think, with much success.

Ten of the schoolrooms have been redecorated by the class, all of the planning and actual work being done by the students themselves. One of the most interesting of these problems was the boys' lunchroom. When the principal asked us to do it over and took us down to see it, we found a sorry sight. It is in the dark basement with three small windows. Heavy pipes traverse its ceiling and supporting beams cut up the floor space. It was a dismal place and made more so by the treatment the boys had given it. They had thrown food everywhere, not an inch of ceiling or wall that was not covered with grease and dirt. And there were seven garbage cans scattered out among the dirty tables. It presented a decided challenge and also an excellent opportunity to test the effect of beauty and cheer on manners and behavior. The class had confidence in itself and in Art, so it set about the task with great enthusiasm.

A light warm tint of calomine was applied first. What a relief to get those greasy splashes on walls and ceiling covered up! The woodwork received a coat of cream paint. The tables were scrubbed and painted a light tan trimmed in orange. The pipes were gilded. A border design, an adaptation of a local Indian basket pattern, was stenciled around the walls near the ceiling. Six of the garbage cans were removed



PEARL DEGENHART, Art Instructor
Arcata Union High School
Arcata, California

and the remaining one painted like the tables. The room was transformed into a bright, warm, and cheerful one. And so far our faith has been justified. The boys have thrown no more food at walls and ceiling, they seem able to find the one garbage can. Another victory for Beauty!

Another interesting room to decorate was an English room on the north side of the building. It, too, was cold and dark. The walls were given a coat of light calsomine, the woodwork painted tan, and the tables rich brown. The windows were curtained with bright yellow material and a colorful screen depicting a castle from *Ivanhoe* was installed to hide the sink. Two pictures were hung on the walls. The students who use the room proclaim it the nicest in the school and take pride in keeping it so.

In addition, the class has decorated three other English rooms, a Latin room, the Principal's and Secretary's offices, the gym office, and the Art room.

This by no means constitutes the entire work of the class. The students are encouraged to redecorate or rearrange rooms in their own homes. The rest of the class then visits the home to see the results.

Once during the year the students decorate the windows of some of the stores in town. This is both interesting and exciting for them. They arrange exhibits at school, hang pictures, plan decorations for parties, help with stage settings, and, as a finishing touch to their activities, they keep a fresh bouquet of flowers from the school garden in the study hall.

The girls had taken such good care of their garden during the year that there were sufficient flowers blooming for each girl to make a flower arrangement in her bowl. The class in Home Arts at Arcata High School, all freshmen girls, completed a project which involved landscape gardening, pottery, and flower arrangement





OUR DRINKING FOUNTAIN MURALS

JOY BELL and JACQUELINE SMITH, Students, Avery School, Webster Groves, Missouri



THE space over the drinking fountains in our halls was so vacant that the sixth grade decided to do something about it. We talked it over with Miss Kornmann, our art teacher, and decided to make four reliefs.

Our first step was to study high and low relief, its history, examples, etc. We aren't using our school bus, so we couldn't go to the Art Museum but we did go to the high school and saw the reliefs they have.

As a class we voted on the subject best suited for the age of the children who used the fountains most, and decided on "Science" and "Scouts" for the upper hall, and "The Pioneer Family" and "The Balloon Man" for the lower hall.

The classes were divided into groups. About the same number worked in each one. Each pupil made a trial sketch and from these one sketch was finally made. Then this composite was enlarged to fit a space 25 by 34 inches.

We made four heavy cardboard boxes this same size and our janitor helped us mix and pour the

plaster of paris in them until it was about an inch and a half thick. After it hardened, the top was sanded to level it. The sketch was then traced on each plaque.

We didn't lower all the background but beveled around the whole design so it extended out about a fourth of an inch. To do this we used an ordinary linoleum cutting tool, a stiff brush, and water. As we carved and scraped, we dampened the surface to keep the dust down and to make the carving easier.

After the design had been raised we rounded the outside edges, lowered places where shading was needed, but kept it all very flat.

After the carvings were finished, each relief was colored with tempera and shellacked several times to make it waterproof.

The plaques were framed without removing the cardboard box we made for the pouring.

While making these we discussed such things as space filling, first and subordinate ideas of the design, color, enlarging, neatness, etc. We had to cooperate with each other in working together and had a good time doing something interesting to make our school look better.



EXPERIMENTS in DESIGN with PAPER SCULPTURE

KATHARINE TYLER BURCHWOOD, Art Teacher, Lake View High School, Chicago, Illinois



NEW chance to experiment with the old mediums of colored paper, scissors, and paste is offered when high school pupils cut silhouettes or construct figures and faces in paper sculpture. The design incentive may be posters, fashion manikins, or costume art. If the project is based on pupil interest in promoting the ticket sale for a school dance, drama, or concert, an added meaning and goal set is found.

Strikingly effective compositions cut from colored paper of various tones and textures offer the art class

an excellent opportunity to learn commercial possibilities of modern showcard and window decoration art. Any new way of working which encourages experiment and creative interest makes a more worthwhile art lesson because the pupils engaged in the work enjoy their experiments. This creative project offers an opportunity for pupil planning and purposing, and choices of colors and technique to best express the idea. In these severe times we should assign art lessons which rescue us from the more serious aspects of our thinking and help our pupils find new beauty through personal experiments with form, line, and color.



Paper Sculpture encourages experiment and creative interest as well as integrating with showcard and window display projects. The above group came from the art class of Katharine Tyler Burchwood, Art Teacher, Lake View High School, Chicago



SPANISH HOMEWORK

From the time Spain discontinued receiving the highly embroidered shawls from the Philippine Islands the women of Spain commenced making their own. Many a community group in city and town homes now assemble as a social affair to embroider their colorful headdress and shawls. The above embroidered net, due to its light weight, has largely replaced the heavy embroidered work for use by the younger generation.



Wash day at the
river's edge in
Brittany



Both men and women of Brittany, France, wear quaint and artistic headdress and costumes, each section varying in style and decorations. Special religious holidays bring out quaint processions on which days many more costumed Bretons are to be seen, as then special heirloom costumes are taken from their quaintly carved clothes chests for special use



Market Day in
Brittany, France

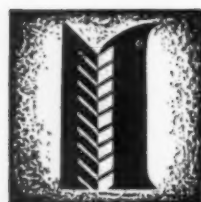


There are many types of metal and woodenware containers used in Brittany rural life and these articles are mostly made in their homes. The above illustrations show four distinct types of water and milk containers, each type made in separate sections of Brittany. Brittany offers to art travelers a wealth of folk arts in things made for home use and not for sales purposes. It takes immense diplomacy and tact to acquire such home craft from the owners



VITALIZING COSTUME DESIGN

EDITH E. GARIS, Art Chairman, Steinmetz High School, Chicago, Illinois



IT IS an interesting experience to help organize an art course in a new school located in a new community and to see it begin to take form as a socializing influence. And since we feel this to be one of the functions of art education in our high schools it is with some satisfaction that we find even slight evidences of it as a result of our efforts.

Our second year at Steinmetz High School has just ended and besides the general art course of two semesters, which every student is required to take for graduation, we have four advanced art classes. One takes care of the posters and lettering constantly requested by the activities of the school, another does the art work for the school annual, studying methods of reproduction, techniques, etc., which lead up to the making of drawings and grouping of pictures for the year book. Art history and appreciation hold the interest of a third group, while the fourth is a class of girls interested in costume designing. It is with the work of this group that we are mostly concerned.

Much interest has been shown in the activities of these girls not only by them but also by their mothers. Perhaps a little résumé of the problems this particular class has undertaken and their solutions will be of interest to other art teachers in secondary schools. Clothes and their psychological effect are always interesting to women of every civilized race and period.

One of the first things to be done was to create a spirit of helpful criticism, to make the student conscious, but not self-conscious, of her good and bad points and how to emphasize one and correct the other, or at least to make the good points so important that the less desirable ones are forgotten. This, of

course, involves problems of line designs, colors, and personality types as far as these types are developed in adolescent girls. Tall, romantic Jean and Doris have different problems than have more robust and athletic Marian and Adele although each of them has an interesting, outstanding personality.

To develop this attitude the teacher must first create the desire to be self analytical and to wish helpful criticism in overcoming mistakes in the choice of dress which are caused by the lack of knowledge of what is right and wrong. Criticism, at best, is difficult to administer and when it is unsolicited and tactless it may cause a sensitive girl needless heartache.

At this time one of the large department stores in Chicago turned over their Children's Theatre to the Art Department of the city schools to show what was being done in art education. We, at Steinmetz, planned a demonstration of art applied to clothing selection. This was done by means of a style show, coordinated with appropriate music. One of the boys took the part of a radio announcer and introduced the characters with timely remarks after the manner of radio announcers. An interesting illustration of the changes in the comfort and design of women's clothing was shown by Janet, in her grandmother's wedding gown. So much larger around the waist are the girls of our day that we had much difficulty in fastening the dress. Ruth, who has a strong sense of the comic, arrayed herself as the jazziest of little flappers, illustrating what not to do in the matter of dress. The junior clothing department of the store contributed to the interest of the occasion by having an experienced stylist select suitable wardrobes for several different types of our girls. They were much thrilled to wear these new and becoming outfits and



Two of the students visited a shop to learn how to produce crepe paper white wigs. They proved so capable they were given charge of the class for two days. They completed very successfully the necessary sixteen dainty white wigs

were greatly impressed by the improved appearance of some of the models. Most of the demonstration, however, was carried out with selections from the girls' own wardrobes. It was an illustration of the fact that the ability to select is quite worth cultivating.

In the spring when new hats are uppermost in almost every girl's mind, comes an excellent opportunity to study the relation of the hat to the head, and to the individual. So I asked the girls who had new hats to bring them to class. We had an interesting time discussing and drawing hats on heads, and designing other styles.

The study of historic costume, and its influence on modern costume has always been of great value and interest to students making a study of dress, so we did some research work on this subject. Sketches were made of the periods of costume with which every art student and teacher is familiar. Illustrations in the leading fashion magazines were studied to find evidences of the different periods in modern dress design.

Plates were made of these clippings and a notation of the influence observed in the particular garment under consideration was lettered below it. This plate was a part of the scrapbook each girl in the class was urged to make.

For their next drawing each student selected a fashion period in which she was particularly interested and tried her skill at designing a modern costume showing that influence. Betty's Egyptian bathing suit was especially enlightening as an application of the old to the new. The angular drawing of her figure even suggested the source from which it came. Mae's Renaissance party frock sketch made us wish she might make it and wear it.

At this time an opportunity came to apply our knowledge of costume history to a project of interest to the school and the community. The music department decided to give an operetta as the culmination of their work for the year. The director of the operetta, at the principal's suggestion, came to us for assist-

ance in costuming the production. We felt that this was an opportunity of which we should take advantage. Although the class was small it was decided to do all that we could to make the project a success. The clothing department was also asked to help.

Indian and Colonial characters were to be dressed in authentic costumes. The girls thought it was great fun to do something so tangible and went to work on ideas and designs with an inspiring enthusiasm.

A visit to Field Museum was a great help in costuming the Indian characters. After the patterns were cut in the clothing classes we designed and made the costumes for the leads and as far as possible helped the choruses with theirs. Tempera paint applied to a light tan material gave the effect of beaded designs and looked quite like buckskin. Wax crayon served adequately as a speedier method of decorating the costumes of the choruses. We costumed the boys in loin cloths made of bright colored cotton duvetyne. Their own khaki or light trousers with fringe down the sides, war paint from the waist up, and crepe paper wigs and headbands, transformed them into Redmen!

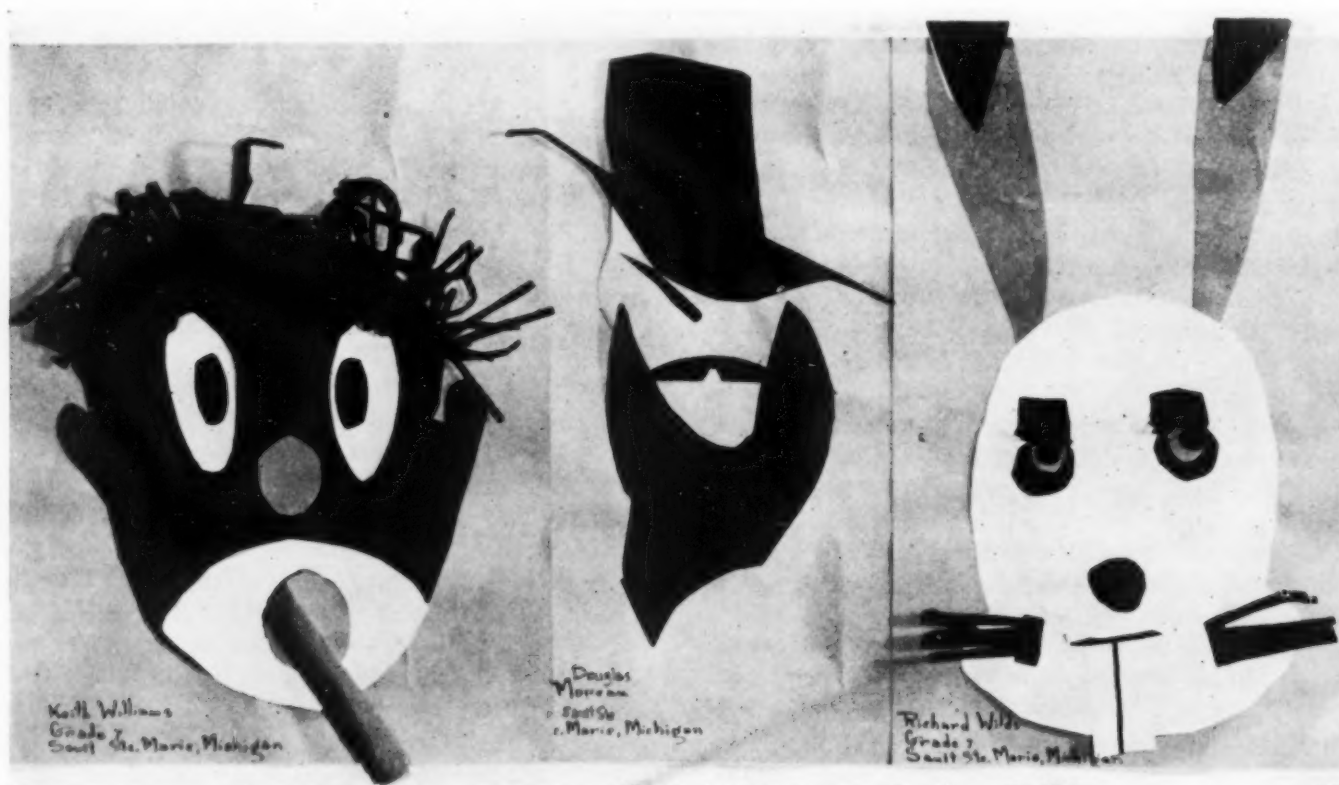
When one of the English teachers had her class make a stage setting of Macbeth, two of those girls who were also in the costume class were able to take the lead in that project with some authority.

And so our second year has ended. We hope we are doing something to give art education the place it deserves in the curriculum of our modern high schools, and that we are making it vital by integrating it with other subjects and by learning to apply its principles to the problems of our everyday lives.

We would like to provide a small per cent the inspiration and opportunity to become our great creative artists but to the greatest number we hope for greater enjoyment of life because they have the power to see and feel the beauty in art and nature as it is seen and felt by the true artist.

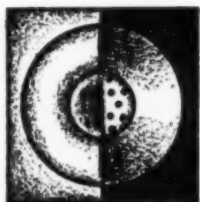


A group of masks made for decorative purposes by the students of the Holy Rosary School of Toledo, Ohio, under the direction of Sister M. Azevedo. The masks were made over the face of a model, using strips of newspaper dipped in flour and water paste placed vertically and horizontally to form a five layer base. Powdered tempera paint was used for coloring and head coverings were made of corrugated paper base for attaching fur, straw, felt, and other materials



Masculine type heads with three-dimensional qualities made by junior high school boys of Sault Ste. Marie, Michigan, Schools, Myrtle G. Sanders, Art Supervisor

A NEW ENGLANDER IN OLD ENGLAND



OUR first meeting was during one of my infrequent leaves from the Foreign Office. Dan, the New Englander from Cambridge, Mass., was one of a bunch of the wounded boys from the nearby Hospital to whom my wife had become "marraine." He was town bred, educated at college, alert, bronzed and good-looking. He had been talking to a sergeant of the Guards, whose wounds dated from the rearguard action at Dunkirk. Dan had received his when his tank hit some mines in the fields of Normandy. The Guardsman was bemoaning his bad luck in "missing the party" by not being fit to return to his unit to get his revenge for that retreat.

"Yes, sure," said Dan, "it's too bad." Such is their outlook—missing a party!

Dan drifted towards me from the group round my wife—an invalid, though she gets through more work during these three-hour sessions than the ordinary man does in his day. He gazed out of the open window with wondering eyes at one of Hampshire's finest views on one of England's balmy autumn days. His wounds did not affect his legs or his eyes.

"Would you care for a bit of a walk?" I suggested.

"Sure," was his monosyllabic reply to me; but he turned with a quiet apology to his hostess for leaving her. These brave fellows have the manners of courtiers, as well as hearts of gold.

He followed me out into the hall. I had thought of taking my gun which I usually carry on my walks; but judging that Dan had already seen enough of killing, I chose two stout sticks and we crossed the lawn towards the little hunting gate by the shed which stables our daughter's pony—our only form of horse-flesh in these troublous times. With a sidelong and surreptitious glance at my companion's "side-walk shoes," I told him he would probably get his feet wet but he must not mind, that would be put right when we got back.

An ocean divided his city home from our country cottage. A great gulf was fixed between the town mouse, which was Dan, and me—the country mouse—on holidays at least. Did he know a partridge or a pheasant by sight? Yes, he'd seen them hanging in the stores but he was not sure which was which. "I guess they look kind of different when alive. You see I don't know much about 'hunting'." His soliloquy was poured out excitedly and at top speed as he picked his way through a muddy gap to the shelter of a rick

EDITOR'S NOTE: This is a letter from England signed only with initials, and reflects the love of home and countryside, and the sharing of it by the author with a wounded boy from New England. Both Old and New England are known for their lovely countryside homes, and their history records their ability to protect their "home and fireside."

bathed in sunshine, where he lit a cigarette and watched the thatcher busy putting a hat on his stack. I forebore warning him against the dangers of stack fires but put my foot on the discarded match as he nervously watched a playful bullock guarding our line of advance. And yet he had faced anti-tank guns!

"We're coming to what we call 'the Hundred Acre,'" I said, "and if you want to see much you must keep your mouth shut and your eyes skinned."

Neither suggestion presented any difficulty to him. As compère, however, I continued to talk as compères must, sketching out the programme of our country ramble.

"We shall make for that gateway by the stream. You will probably flush two or three coveys of partridges, put up some pheasants and start some hares. The partridges will get up in a flurry with lots of 'cheep-cheeping,' the old birds first. Try to count them, stopping dead as soon as they rise for we don't want to disturb too much game at a time." My running commentary rolled on. "This is clover through which we are walking, that strip ahead is stubble with turnips beyond." A sudden "whirr" interrupted the talk. Up they got almost all together—a noisy brood. Dan had stopped obediently in his tracks. "There were nine," he almost whispered.

"Now let's bear left-handed." Up they rose again! Only two this time. Were they numbers ten and eleven of our first covey or really a pair on their own—barren birds? We walked on. Things were proceeding according to plan—or "to schedule" as he would probably have put it—for, hardly had we taken a score of steps, than a cock pheasant rose—to be followed a few seconds later by his attendant dames. During the recital of the difference in coloring between cock and hen, at Dan's very feet, jumped up an old hare—hailed by him as a rabbit. A short lesson on the respective habits of hare and bunny was listened to with a look on my companion's face like that of our faithful spaniel who had been left at home. If I had cried "lie down" I believe he would have taken it as part of the performance, just as the appearance of a lion or tiger would have been attributed to some conjuring qualities of mine.

We wandered on towards the bridge over the brook. We had no time to dwell waiting for a trout to rise but he was warned of the possibility of a duck or at least some coots. He said he knew about ducks but

ENGLISH COTTAGE HOMES



not of coots and hoped he would see one. I did not tell him I didn't care two hoots about coots, but that a duck would give me a thrill any old time. We saw two coots, the duck can wait until I have my gun.

"Let's bear left once more and cross the stream again by the other bridge near the spinney behind the house."

"What house?" he asked. "Why, ours," I replied.

He looked up at the sun to get his bearings and realized that in this new Wonderland he had at no time been much more than half a mile from our house.

Two more coveys of partridges—one dusting in the thistles that marked the site of an old rick of hay, the other on the fringe of a strip of roots—followed by an old cock and two running hens, his girl friends—was all I could show him that day on one of England's best game preserves. But the scamper of a dozen feeding rabbits and the plaintive cries of a few circling peewits claimed his attention before we shared the scraper by the porch.

"Have you enjoyed the walk?" I asked.

"Fine," he answered enthusiastically. "Fine" we have learnt is the great superlative of the inarticulate. It serves to express their condition after a severe

operation, their enjoyment of seven days' leave, their repletion after sausage and mash or fish and chips.

A change of socks for him and his feet encased in a pair of my bedroom slippers, whilst his shoes were being dried along with the socks—in which there was a hole the cook would hurriedly darn—preceded our joining the rest of the crowd already at tea. A place had been kept for him beside his hostess. He was a stranger in the land and as such of more than ordinary consequence. At first Dan was silent, thoughtful but smiling. Under the influence of three cups of coffee—tea is scarce these days—two zepps and a cloud—as our boys call sausage and mash—bLOATER paste sandwiches and two liberal helpings of apple pie, he thawed out. He told my wife that had been his first experience of real country without the attendant sounds of shell and mortar fire and the rumble of tanks and trucks. There were more things in heaven and earth, he said, than ever he had dreamt of in his philosophy—though he didn't put it into those words.

I hope to take him out again some day—perhaps with a rod or with the hounds on foot. But he was already champing at the bit, anxious to get another crack at the Hun before he goes back to New England, home and beauty in the shape of a wife and a couple of kiddies, whose photographs—abstracted from a wallet—he proudly and lovingly showed us all.

E. G.



English Countryside, Devonshire

COLLEGE HANDICRAFT CLUB PROMOTES HOME CRAFTS

IVAN H. CROWELL,
Director of Handicrafts
MacDonald College of McGill
University, Quebec, Canada



TRYING to do something about the menial rut that college student employment is in—washing dishes, tending furnaces, waiting tables, etc.—I tried my hobby of wood turning. I taught a few boys and girls how to use the lathe in my basement and to make nice salad bowls, cake plates, egg cups, nut bowls, etc. They liked the work and earned well at it. Our Dean wished me to enlarge my experiment. A Handicrafts Club was formed to help students. Stores and staff members bought things they made. Soon staff members and their wives wanted to make Handicrafts articles. They were invited to join our club. A social experiment was well under way before we realized it. Students knew staff members better and vice versa. The more mature tastes of staff members influenced the students' design. Students taught staff members. Everybody profited.

This experiment formed the basis of our philosophy of a Handicrafts program. Better people are the principal products, better bowls and scarves are secondary, but invariably follow.

During the slack summer holidays, townspeople joined our club, mothers and daughters, fathers and sons, French and English, worked side by side learning about one another and Handicrafts. Pride plays a tremendously stimulating and beneficial part. Mary unconsciously or otherwise wants to do better than Alice because Alice has done so well.

We teach by individual instruction. Persons come and go as time permits. Our instructors show them how to make what they wish. We suggest improvements in technique and design, but we never insist upon it. Pride of accomplishment is a much better teacher than any of us. Joe thinks very intensively how he can do better because he sincerely wants to do better, at least better than Don, who also wants to do better workmanship. Joe talks with Don, they exchange "know how" and learn about one another.

A very practical sidelight is the established fact that by working an hour a day an average student can earn \$100.00 an academic year. This really becomes a \$100.00 scholarship for working at selected Handicrafts of their choice. Many well qualified school children would go to college if they only could see that \$100.00 extra each year. Furthermore, many colleges

and universities are hard pressed to supply jobs for needy students. Practical, creative Handicrafts offer a great deal of help to both. Can you help me tell this story?

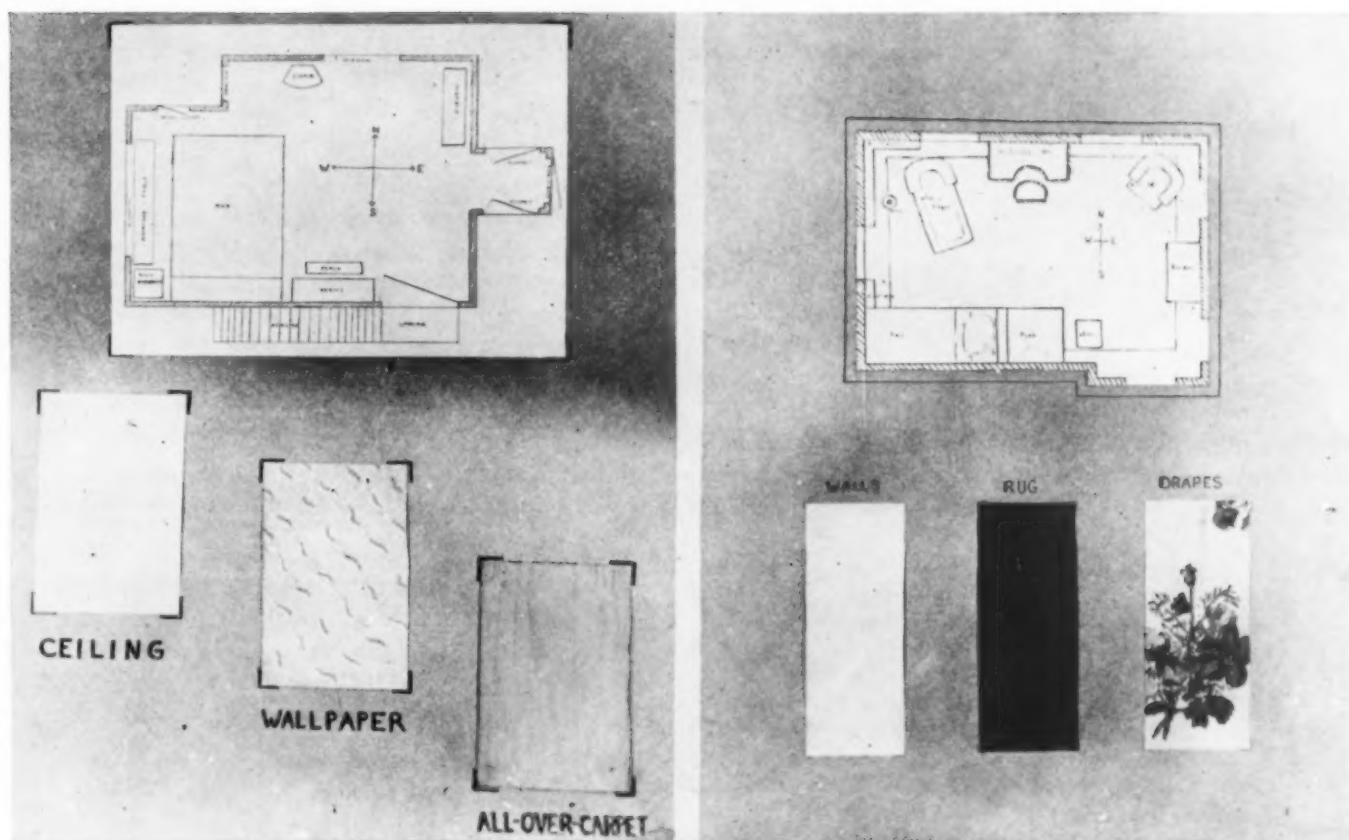
We look upon Handicrafts—and very definitely so—as basic to almost all vocations. I think it a profound national tragedy that children are not taught Handicrafts during their creative years in grade schools. If children could only be given an opportunity to develop their talents in schools they would be so much better prepared to select trades and vocations for further study or to seek employment upon leaving school. We have shown that numerous practical creative Handicrafts can be taught in schools at a cost of not more than \$10.00 per year for both tools and materials for a class of ten or fifteen students.

As an essential part of our program we have established a supply depot where all tools and materials can be purchased to make anything described in our pamphlets.

Another phase of our work has to do with research in practical Handicrafts. One student is working on new applications of vegetation as a Handicrafts raw material. Why? Because the often financially poor rural people are extremely wealthy in surrounding vegetation if they only knew how to use it. Another project is finger weaving. We have improved and developed techniques for weaving purses, shopping bags, belts and sashes, without purchasing any equipment whatever. We feel that this will be most useful to schools, churches, hospitals, etc., which simply cannot afford even the simplest of looms. My own research is in Handicrafts tools. These have been static for far too long. Better ones can be designed and made. We expect to have a student working on aluminum as an art metal. This offers very wide possibilities. Dozens of other projects await investigation.

You will be interested to know that in four and one-half years we have become the largest and most active department in MacDonald College, which is a small college of McGill University. We finance our whole project through our own activities. The University never has given, nor do we intend asking for, any financial help. We feel that any college can do what we have done. I sincerely wish Handicrafts could get into more schools so that more school children could get into colleges and better positions.

"Man must work. That is certain as the sun. He may work as a man, or he may work as a machine. There is no work so rude, that he may not exalt it; no work so impassive, that he may not breathe a soul into it; no work so dull, that he may not enliven it."—Henry Giles.



Examples of room plans and interior decoration schemes for home building as studied by the art department of the Kirkwood High School, Kirkwood, Missouri, Jewel H. Conover, Art Instructor

HOME PLANS AND COLOR SCHEMES

JEWEL H. CONOVER, Art Instructor

Kirkwood High School, Kirkwood, Missouri



STUDYING design and color in my art class, we applied them directly to everyday life by planning a room, arranging the furniture, and working out the color scheme to be used therein. The designs and colors we live with are important, we decided, not only to our well-being but even to our dispositions!

Each person, with some few exceptions, chose his own bedroom at home to arrange and decorate. Some did living rooms; others imagined a room and designed it the way he would like to have it if he had plenty of money. (This last idea is not so practical because it gives too much leeway to flights of movie-influenced fancy.)

Various factors influence the dominant color for a room—particularly its location and size, but con-

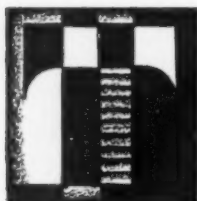
sideration was also given to personal likes and dislikes for certain colors. Then value, as the gradation from earth to sky is from dark to light, so the floor should be lowest in value, the walls higher, the ceiling highest. Rules for arrangement of furniture were simple. Balance was emphasized and the fact that large pieces of furniture and rugs should be parallel with the wall.

A plan of the room was made to scale and mounted on a large sheet of bogus paper. The color scheme and any patterned material to be used (the design worked out in detail) were painted on strips of paper, mounted below the plan, and labeled.

This activity proved most interesting to the class. In addition, it afforded a practical application of art principles to everyday life and left the students with some art knowledge that will always be of real use to them.

A DESIGN PROJECT

IRENE HAZEL, Art Supervisor, Caruthersville, Missouri

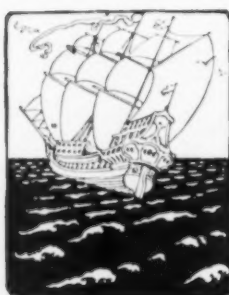


THE art class began the study of design in a freshman group by studying scraps of design decorated textiles brought to class by the students, discussing the merits of each and surmising as to how they might have been developed.

For a project in design they were asked to take any motif and take it from its naturalistic state through conventional, geometric, and abstract developments. Next they were to try a surface and border design from the form they liked the best; then choose from

these a design to be applied on cloth either stenciled, block-printed, or in crayon.

We made luncheon cloths, pillow tops, chair sets, and wall panels and had quite a variety of techniques represented. In this way we had supplies for everyone. Our art department has a limited amount of equipment and thus we avoided difficulties over lack of working material while enthusiasm was the highest. Each person was interested not only in his own project but in everyone else's and each wanted to try the other students' medium and made plans for what they would do the next time we had a project in design.



NATURALISTIC

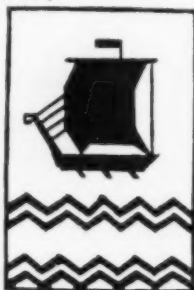


CONVENTIONAL

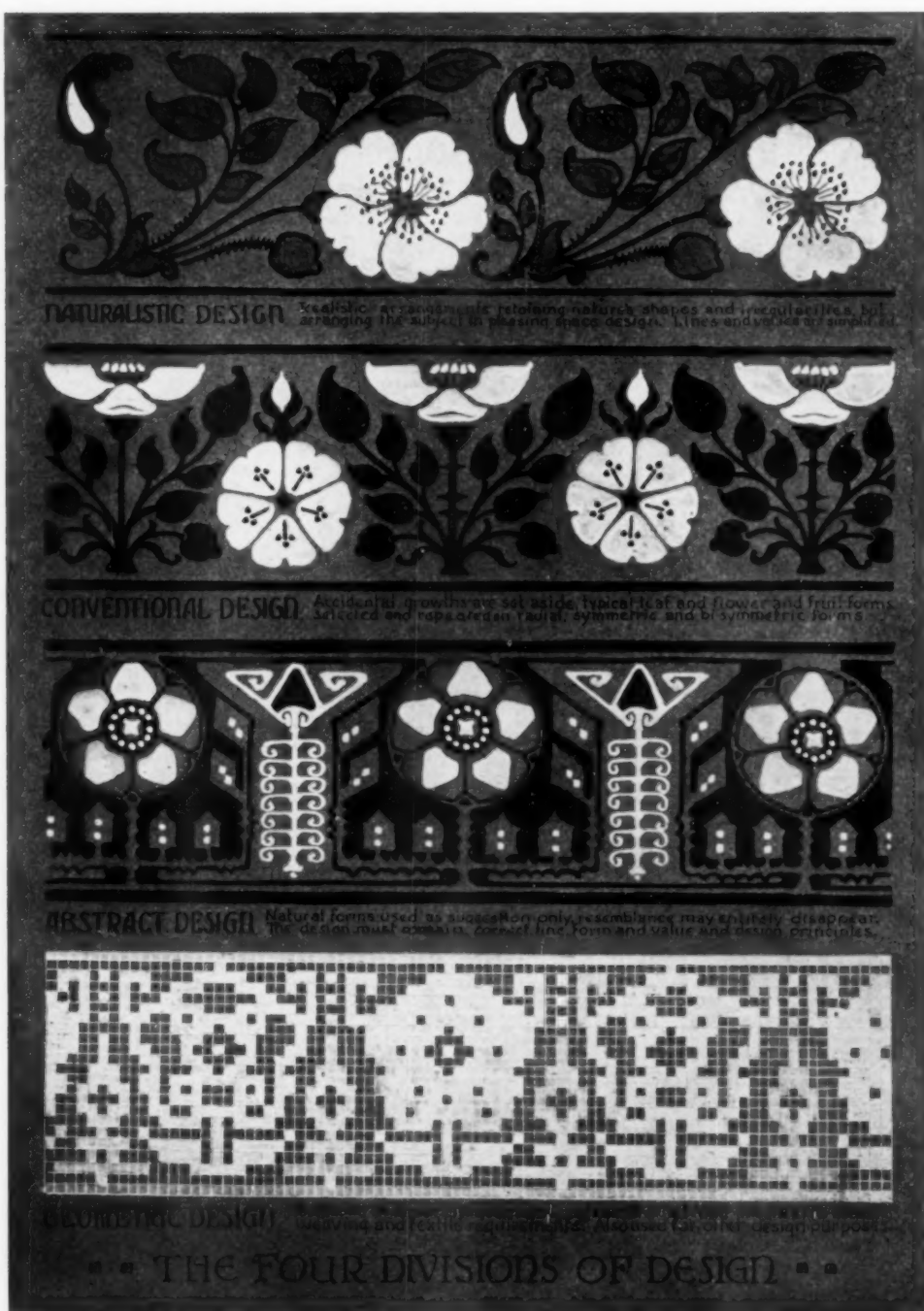


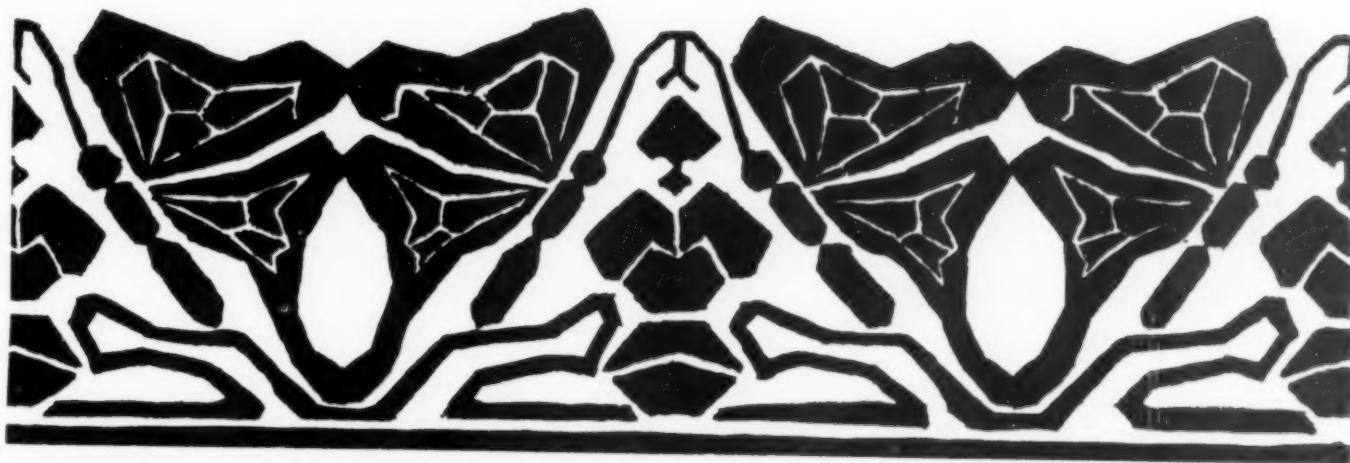
ABSTRACT

Any designed subject may come within one of these four types

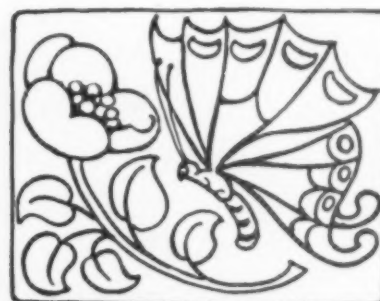


GEOMETRIC





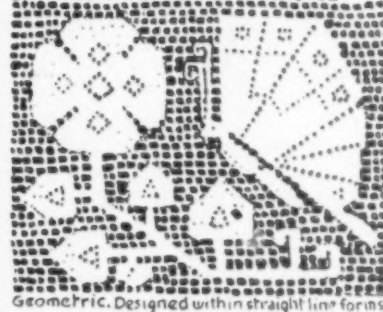
Confusion of types of designs used in art decoration or the varying types of ornaments will be largely eliminated if students consider and produce as practice, the four divisions of Naturalistic, Conventional, Geometric, and Abstract designs or decorations



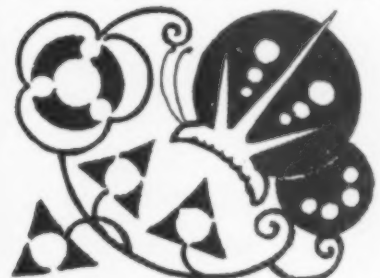
Naturalistic. Retains much of Natural shapes



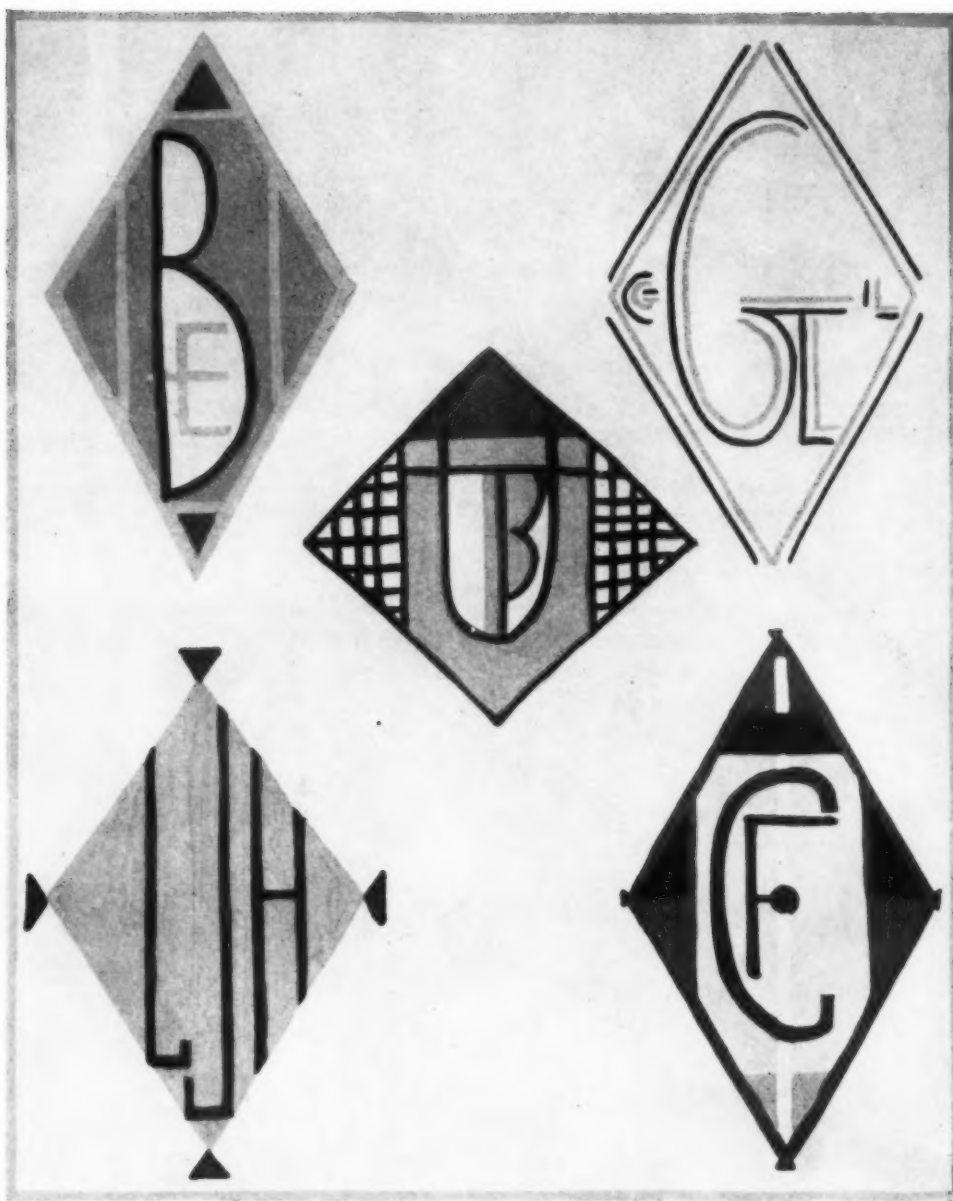
Conventional. Parts are more designed.



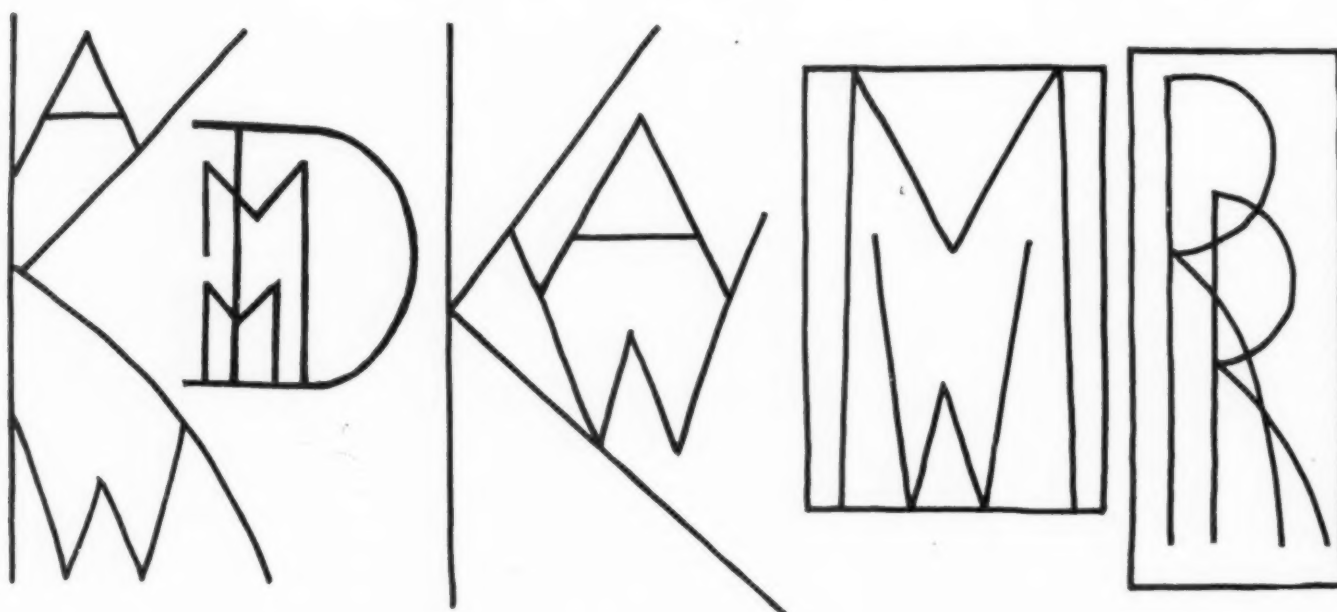
Geometric. Designed within straight line forms



Abstract. Natural forms changed to designed forms

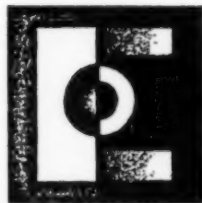


Initial and Monogram designing is used for many applications. It is adaptable to advertising, stationery uses, imprinting, and household purposes. Many artists become specialists in monogram and calligraph designing, the designing of initials and trade names



INITIAL DESIGNING

IRENE HAZEL, Art Supervisor, Public Schools
Caruthersville, Missouri

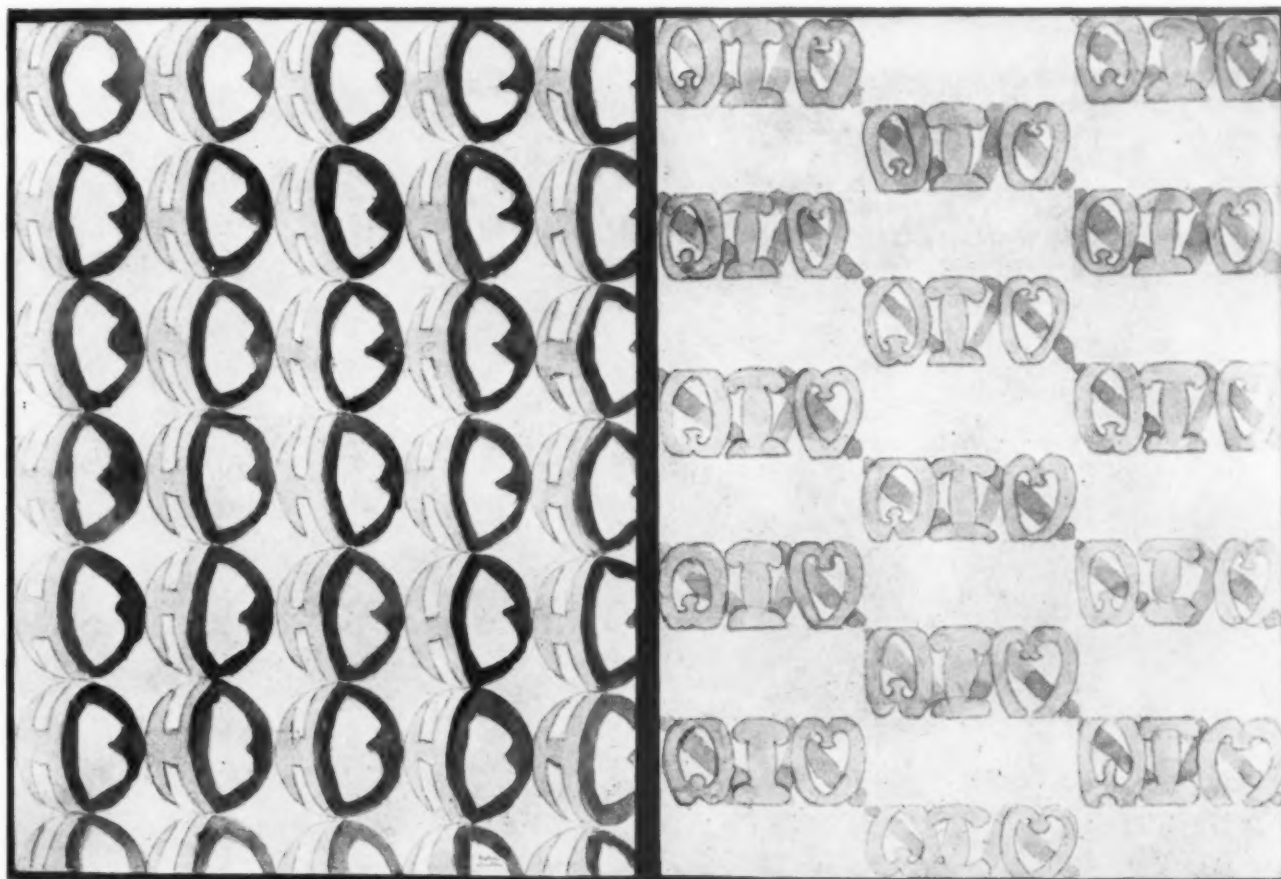


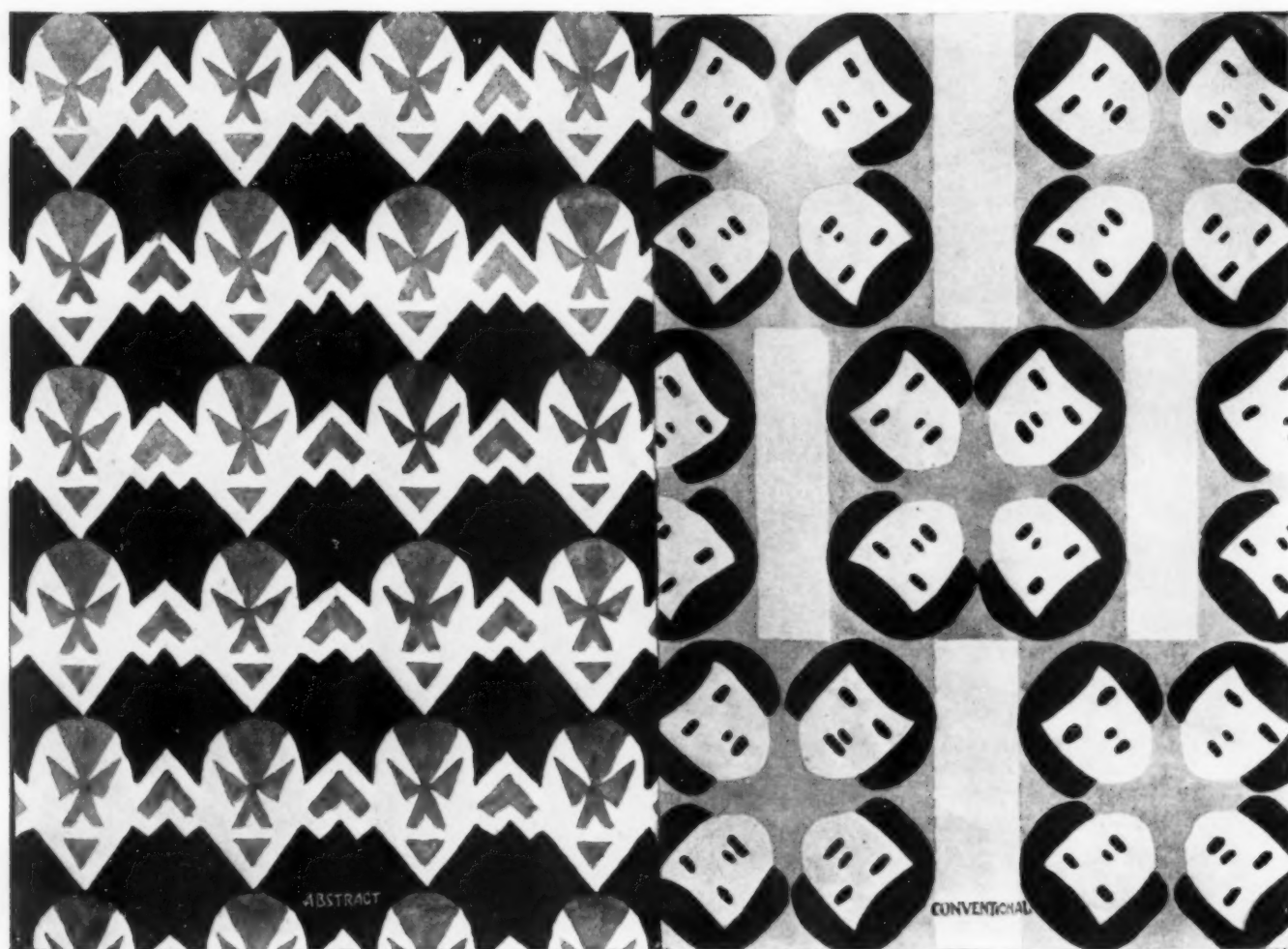
EVERYONE is interested in his own initials so we did all-over pattern initial designs. And such grand practice we had in applying water colors! Water color application offers problems to my 7th graders as most classroom teachers of lower

grades avoid using them often enough, and so when pupils reach the 7th grade, where they have a special teacher for art, they usually lack confidence in the use of water colors. "Oh, let's do more designs, this is fun," came from more than one eager pupil, so we did more designs. Since they liked design and found it could be presented so well in water colors, they decided they liked water colors, too.

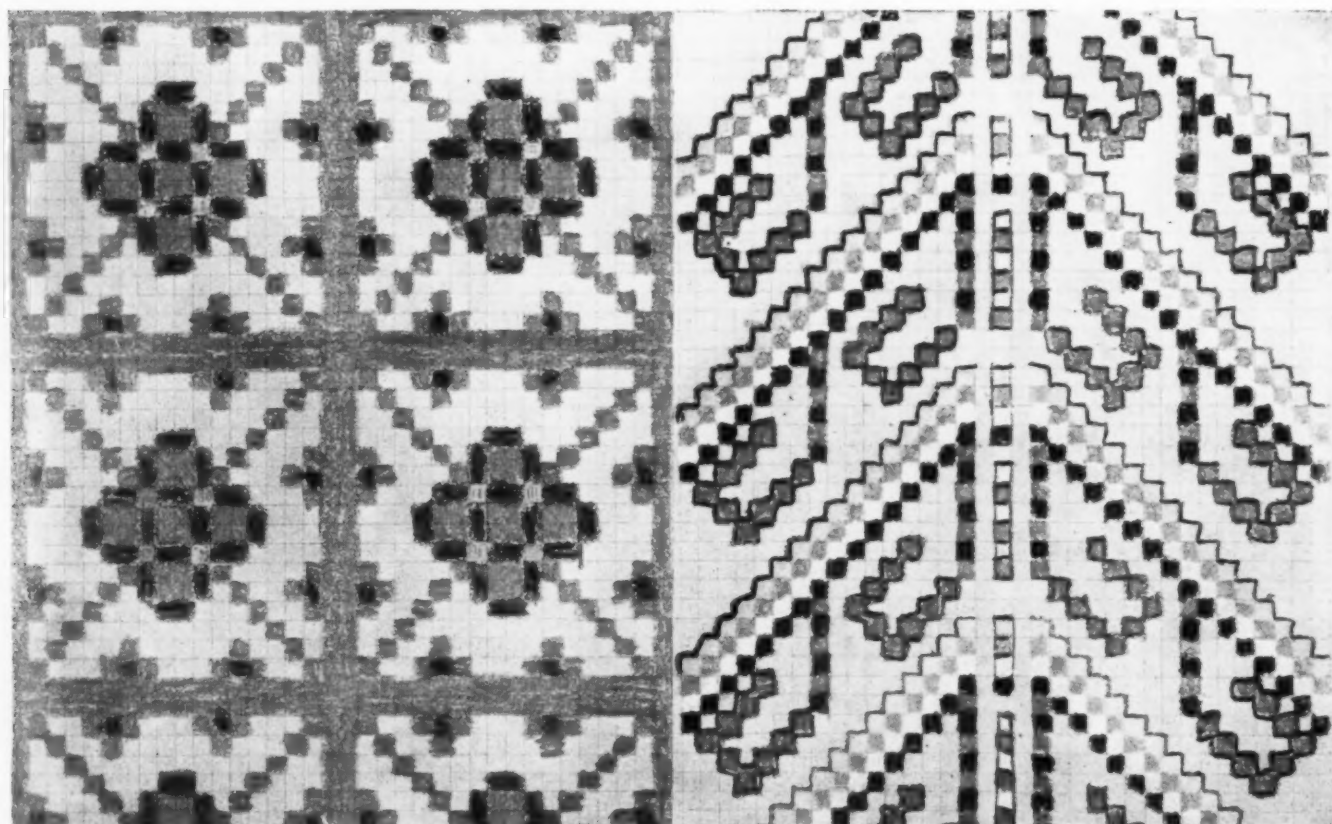
We had just finished a mural on music and the idea occurred to them that music symbols could be used in all-over pattern designs. So we did music designs, using a light background wash and limiting our colors to two.

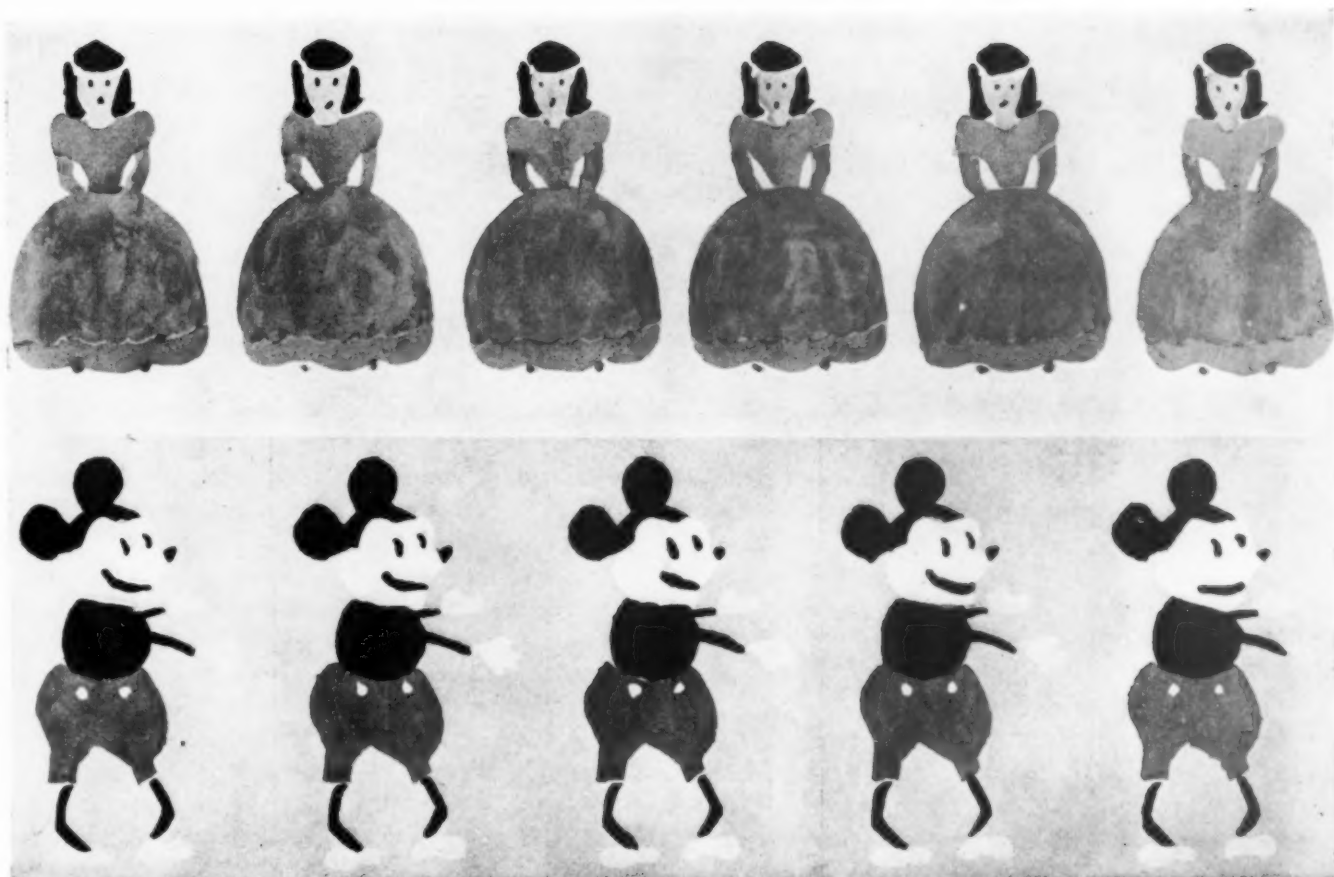
Faces and heads interest us all and someone thought of using an all-over repeat design using heads. To make this design a little different they thought it would be fun to try a combination of water colors and wax crayons using analogous colors.



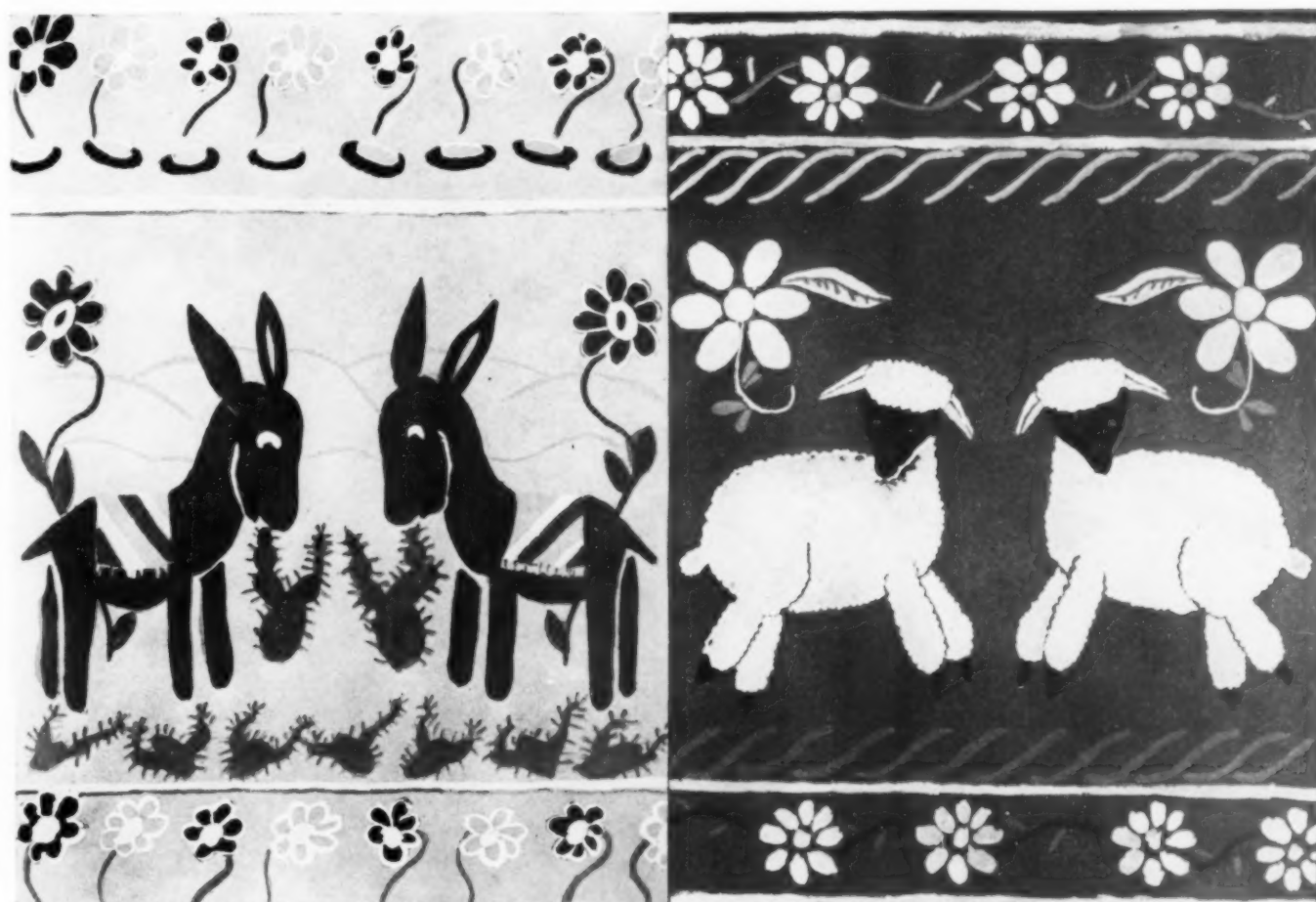


Above, two all-over designs using the human head as a design unit. The abstract patterns afforded the most fun as the design often comes as such a surprise. From Irene Hazel, Art Director of Schools, Caruthersville, Missouri. Below, two graph paper designs, geometric designs adaptable to cross-stitch or embroidery for textiles. From Marguerite Cuskev, Art Teacher, Grade Four, Oshkosh, Wisconsin. Myrtle Sells, Art Supervisor





Above, stencil borders for home use by the pupils of the seventh grade art class, Clark Junior High School, East St. Louis, Illinois, Virginia O'Leary, Art Instructor. Below, designs for nursery room wall decorations by grade six, Oakmont School, Upper Darby, Pennsylvania. Art Teacher, Edith L. Swinehart; Art Supervisor, Alice P. Steward





REATING BY SCRIBBLING

IRIS GILLIS, Isabel, Illinois

SCRIBBLES proved to be both useful and inspiring to the youngsters in my fourth and fifth grades. Besides they were fun. By doing them, I reached the boys and girls who were always saying "I can't." For the first time they found that they had made as good designs as the pupils to whom drawing seemed so easy.

We proceeded as follows. Several sheets of inexpensive paper was passed to all. They were asked to scribble all over a page, making any kind of fancy turns they liked. They tried another page. This time we hummed a tune, and kept time with our scribbles, running, looping, criss-crossing, scribbling in tune. Sometimes I clapped my hands to help them feel the rhythm. Each tried several pages.

Then came the fun of finding something in the scribbles. They found creative animals, fairy flowers, imaginative bird designs, and many others. These were heavily outlined in colored pencil. On some of the papers, however, they found nothing of interest. But each did find something on one of his several papers. Using their imaginations they finished the objects that were incomplete. They traced all the

worth-while designs onto clean paper, wrote their names on them, and filed them away for later use. During the year we often went to this file for ideas or designs.

Here are some of the ways we used them. 1. Animals for soap sculpturing. 2. Conventional designs for decorating boxes. 3. Cloth pictures. 4. Plaques. 5. Seasonal posters. 6. Allover patterns as for wall-paper. 7. Borders. 8. Masques.

We adapted our scribbles to many projects, filling in space, adding lines, making appropriate backgrounds. Creative animals were cut from tin, cardboard, or soft wood. Wheels were added to make clever children's toys. For seasonal posters we used bits of brown yarn or straw for the hen's nests instead of drawing them. We used buttons for eyes, real straw for brows, or pipe cleaners for broom handles. There are many odds and ends to make the posters different. The smaller children were delighted with them.

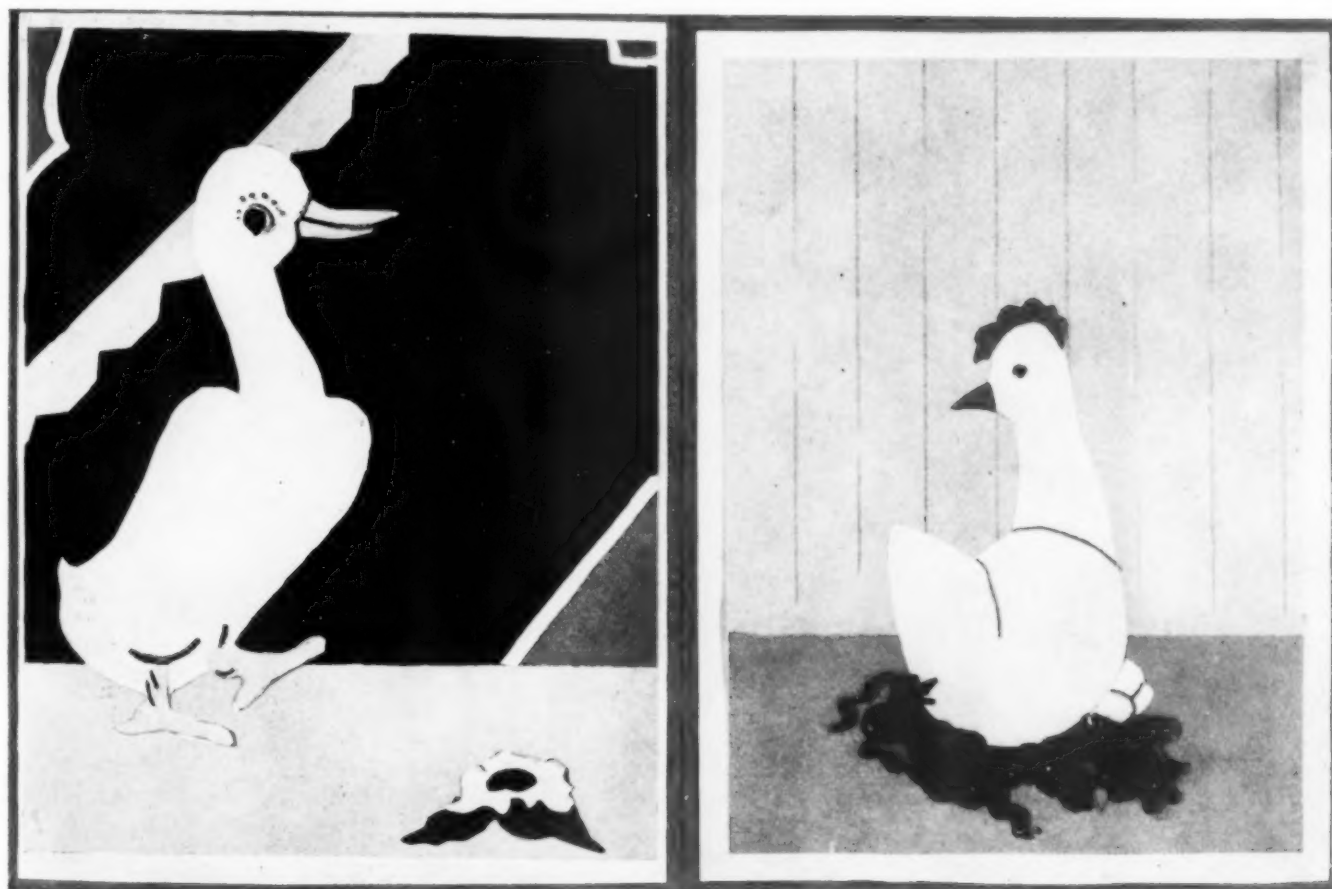
This bit of nonsense may be used in any grade successfully. I like to do them myself.



Scribble designing stimulates the pupil's imagination. Even adults who think art is something vague and can't understand the need of design or decoration enthuse over their discovery of some unique form in their scribble-art results



A little exploration into the line-maze of scribble-art results in one discovery after another and then comes the fun of taking the choice subjects and recording them on a separate paper. The best, of course, are applied to decorating panels or making tea tiles or book covers, using crayon or tempera panels which may be shellacked or varnished for use



Two of the scribbled art subjects applied in cut paper to cut paper poster panels adaptable to book covers, wall panels, poster purposes, window transparencies, tea tile, book supports and boxtops

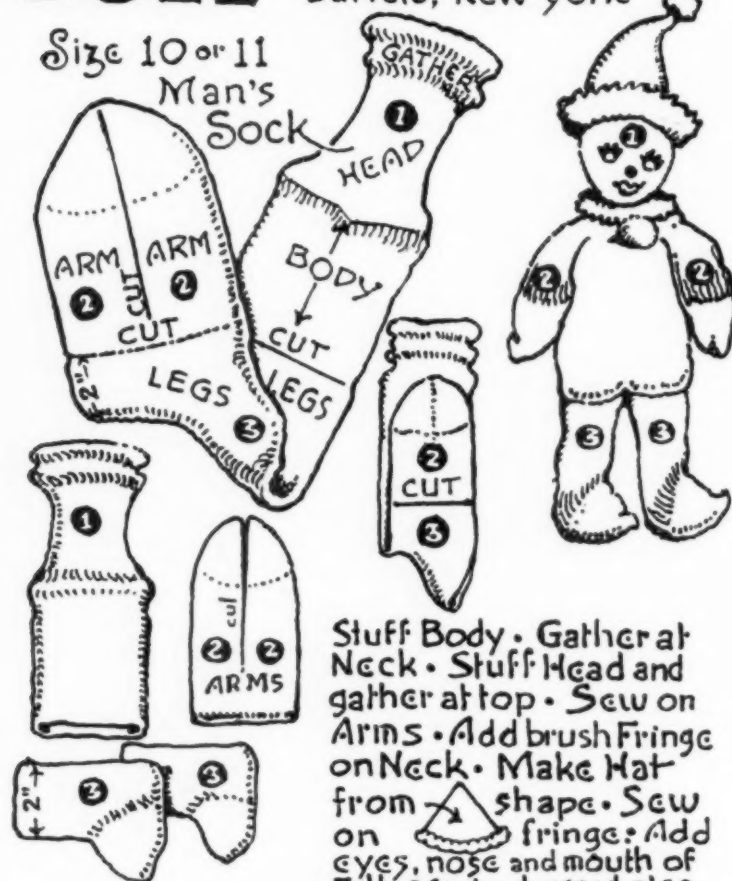



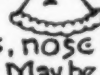
CUDDLY STOCKING DOLL

Mrs. Robert J. Black
Buffalo, New York

Size 10 or 11

Man's
Sock



Stuff Body. Gather at Neck. Stuff Head and gather at top. Sew on Arms. Add brush Fringe on Neck. Make Hat from  shape. Sew on  fringe. Add eyes, nose and mouth of Felt. May be dressed also.



Coat Hanger from Twisted Crepe Paper

MABEL THORPE JONES
Department of Art, Western Union
College, LeMars, Iowa

TO BEGIN, use a wooden hanger with metal hook. Begin at end of hanger with a small oblong, the end of the twisted paper about three times around. Glue to end, then as soon as it sticks, go on around the hanger to center. The metal hanger should be covered first and when finished, cut off with about an inch extra, which is stuck to the wooden part and covered when you are winding the wooden part.

Vegetable glue is preferable as it seems to hold much better at the ends, and avoids the possibility of coming off.

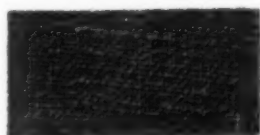
To decorate, make little circles of crêpe paper, various sizes, and paste or glue on. For instance, several of these may be placed close together to make a bunch of grapes, and the stems may be made by curved stems of another color. Use colors that are good together. Bands of the other color may be used, placing them where you think they would look well when winding.

When this is finished, shellac as it preserves the paper. Best to thin it some with denatured alcohol before using. To avoid discoloring, use white shellac. Clean brushes with alcohol.

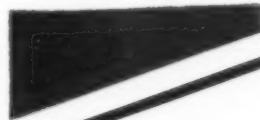
CAMOUFLAGE

colors & technique

To match color
use
Light Green
Pencil No. 848
Brown Ochre
Pencil No. 853



To match color
use
Dark Green
Pencil No. 868
Terra Cotta
Pencil No. 813



N° 1 - LIGHT GREEN

To match color
use
Brown Ochre
Pencil No. 853
Black
Pencil No. 853



Your Art Class Students

... without exception, will revel in the color work which can be so easily undertaken with Mongol Colored Pencils. Whether for studies in Camouflage design or for other art course purposes, a set of Mongol Pencils places the student in command of a medium of amazing versatility. This page will be recognized as a specimen sheet from the "Color in Camouflage" portfolio which has won enthusiastic

MONGOL Colored Pencils are ideal for field sketches and work on paper. They are guaranteed not to break in pencil sharpener. There is no waste or crumbling. They make them desirable for line drawings. Despite their intensity and brilliant. Blending and superimposing are readily demonstrated in many illustrations used throughout "CAMOUFLAGE". By the simple addition of water (and brush, if desired) and fascinating "wash" effects can also be obtained.

TECHNIQUES



- With sharply pointed MONGOL Colored Pencils delicate line technique drawings are most easily obtained. For heavy, or broad lines, the pencil point can be made blunt by rubbing over sandpaper. For exceptionally brilliant effects, dip point of pencil into water before using. "Wash" lines can be made with brush as in painting, i.e. first moisten brush, next rub wet brush over pencil lead and apply color to paper.
- With a broadly pointed pencil make strokes, keeping them close together; overlapping is preferable to open spaces. Next apply a wash of clean water, managing it as if it were water color. There will be no streaks if the foundation strokes have been broad and evenly laid. The colored lead, or leads of different colors can be dissolved in water and applied with brush. If two or more colors are used, blending is easily obtained by either of the above methods.
- Here the yellow area has been "washed" in as described in "b". By applying MONGOL blue color with brush, the green section resulted. The red lines were made as in paragraph "a". While the surface is still wet, the green is restored with a pencil, or special emphasis appropriately strengthened.

SPECIAL NOTES:

Stippling, spatter work and steamed drawings are easily accomplished with Mongol Thin Colored Pencils. Pencil drawings may be made on pre-moistened paper. Felt or cotton pads are useful for blending, or for working out even tints for sky and cloud effects. The Mongol Thin Colored Pencils is as broad as the imagination of the person using them.

praise in providing art teachers with instruction reference material. If, by chance, you have failed to send for your copy, there is a limited supply, from which we will be glad to send you one.

A request via the coupon below involves no obligation. The Portfolio is free, for the asking.

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Name

School

School Address

City

State



"I hear the war's practically over...back home!"

PROBABLY it's only natural for us here at home to feel that the war's almost won, the way the good news has been pouring in.

But the war's not over for *him*—*not by a long sight!* And he's just one of a few million or more that will stay over there until they finish the bloody mess. Or kill time for a few months—or years—in some hospital.

What about *you*?

This is no time to relax. No time to forget the unfinished business. It's *still* your war, and it *still* costs a lot.

So dig down deep this time. Dig down till it hurts, and get yourself a hundred-dollar

War Bond over and above any you now own—or are now purchasing. This 6th War Loan is every bit as important to our complete and final Victory as was the first.

Don't "let George do it"—get *yourself* that *added* bond and help finish a magnificent job *right*. The quicker you reach down deep, the better you do *your* job for war, the more you'll contribute to ending the fight. And the quicker they'll come back—the guys that can *still* be killed.

After all, you're safe and sound and *home*. That's worth another hundred-dollar bond to *you*, isn't it?



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915 So. Grand Avenue, Los Angeles 15, California

A SEED IS PLANTED IN NEW HAMPSHIRE

(Continued from page 152)

have been exploring . . . in fields hitherto unknown to them. They have learned that the bowls from which they eat their cereals are made of clay such as they might find along the river bank; that a copper bowl was first a flat disc; that the open-work design in a metal piece might be sawed out; that calfskin may be made into billfolds. They have discovered that people like themselves grow up and paint pictures admired throughout the world . . . they have rubbed shoulders with some of them. They have learned that adults come to their village and paint pictures of their hillsides and their homes. They have found that it is fun to be busy making things, and that a barn makes a grand craft shop.

The children's Workshop is a challenge. It is a big job. There are times when for me the "day shift" and the "swing shift" seem rolled into one . . . but, despite many problems the children's work has been carried on, as those who have visited the Workshop when the children have taken over will tell you. The scope of the opportunities which we have been able to offer the children has been definitely increased by the interested and enthusiastic people throughout the country who have faith in what this Workshop may mean to this community and have therefore given it their support.

Among this latter adult group are those who have never been able to see the Workshop in action but who because they sense its possibilities, or have learned from others who have been there what is being done, give it support by encouraging words and financial help in membership fees. Then there are those adults who have come to Mason "for a day or a season" and have found for themselves the satisfaction, encouragement and relaxation. They have found joy in the open countryside, and in painting in oil or water color; and they appreciate the well equipped shop . . . all under one roof . . . with opportunity to follow their hobbies whether on the loom, at the potter's wheel, or in the metal shop. Teachers, too, whose program, in this time of stress, has called for more knowledge and practice in crafts than they possessed, have found it helpful to spend their vacations at the Coach House. Yes, my decision to open the doors of the Coach House to adults has proved a happy one . . . indeed much joy and inspiration come to all of us as each afternoon in the studio, over the teacups, I talk over with these adults the work done and try to give help and encouragement as it is needed.

So from a small beginning for the children of the village, our program has grown into a great Fellowship open to all who desire guidance that will enable them to work in new fields, or fresh inspiration to carry on in the old. Our Fellowship is open also to those who are not active in any studio work themselves, gladly take out membership, thus helping to make possible for the children the development that working in arts and crafts in a friendly and inspiring atmosphere can give. To this group I wish to pay tribute. I feel it is keenly alive to the possibilities for good which the plan offers. The letters which I receive, the requests for membership, the quick response to any request of mine for help, have been an inspiration and have helped me to carry on, through these difficult times, the cultivation and care of the

(Continued on next page)

THE X-ACTO KNIFE AS A DRAWING TOOL



Dry House

Woodcut by Norman Kent

Woodcuts

To make good woodcuts, one requires the best of tools. Among those in favor, the X-ACTO knife holds a high place. Sharpness is a quality which wood cutting tools must have—in this respect the X-ACTO is superlative. Nothing could be keener. The variety of blades available is another virtue.

In making a woodcut, the surface of the wood selected is usually blackened, after which grooves are cut with a knife or gouge. These will show as white on the final print, looking exactly as they do on the block, excepting in reverse direction. With the carving completed, the areas which are to print will stand in relief above the background which has been cut away. Next the block is inked on this relief face, much as an ordinary rubber stamp would be inked, though the inking is generally done with a roller or "brayer" rather than a pad. The block is then pressed against paper to make a print.

For color printing, a number of blocks are made. Then each color is printed in turn.

A wood engraving is the same as a woodcut excepting that it is made on endgrain, rather than side-grain, wood. It is often finer in detail.



This advertisement is an adaptation of a page in **TWELVE TECHNIQUES** (right), a booklet of hints prepared by a leading authority for the artist, student, and teacher. A copy is yours for 10 cents.



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seed planted in New Hampshire, when I opened the Coach House Workshop and which sprouted so quickly and has shown such steady and sturdy growth.

(Continued from page 4-a)

The New York Graphic Society have a series of supplements illustrating Reproductions of Old and Modern Masters in full color. The subjects cover landscape and marine, flower studies, still life, animals, religious art. These supplements are most convenient for reference when a need for fine pictures arises. Ask School Arts for T.E.B. No. 444-E.

The "Kritter Kit" has been in my folder some time waiting for a good opportunity for publicity. It is one of the most unique things I have seen. It shows how to make all kinds of "critters" out of the most commonplace articles. Buttons, spools, skewers, lollipop sticks—any old thing, may be converted into the most natural or grotesque animal imaginable. With the simplest of tools, with paste, glue, paper scraps, children or adults may start on a "Kritter" career. It will be quite worth while to send a letter to School Arts asking for more complete details about T.E.B. No. 445-E.

Among the many Picture Books published by The Metropolitan Museum of Art, none can be any finer in appearance nor of greater interest to American artists and historians than "Paul Revere, a Picture Book." In a few well-organized paragraphs Louise Condit tells the interesting story of Paul Revere's life. There are illustrated exquisite designs of silver coffee pot, spoons, tray, tankard, teapot, pitcher, sugar bowl, and other articles of domestic use. Engravings of Boston Town, the Boston Massacre, and other historic events are beautifully presented. This work of art sells for only 25 cents, and orders may be sent to School Arts, asking for T.E.B. No. 446-E.

The Metropolitan Museum is now having an exhibit in the Junior Museum of Paul Revere's contributions to American art and American life. "The events and personalities of the early days of our Country become vivid and exciting as they figure in the life of this versatile American. Revere's boyhood in Boston, his rise as a successful silversmith, his services as a political engraver, his participation in three wars, and his founding of a great industry are presented through original objects, facsimiles, photographs, flags, and maps." Every child within reasonable distance should see this exhibit.

Where sets of Tempera Colors are kept in boxes, it is a good plan to paint a spot of the color found in each jar onto the cover of the jar. In this way, you can immediately select the color needed from the box without lifting out several jars. This plan makes it easier to replace the right cover on each jar when through working with them.

Teachers sometimes have occasion to use shellac for covering surfaces that are to be protected and made washable. If the shellac is too thick for the purpose in mind, it can be thinned down with a little denatured alcohol. What is known as clear shellac should be used if very transparent effects are desired, as orange shellac is much deeper in color.

The Complete Story of the Ideal Silk Screen Method for School Work



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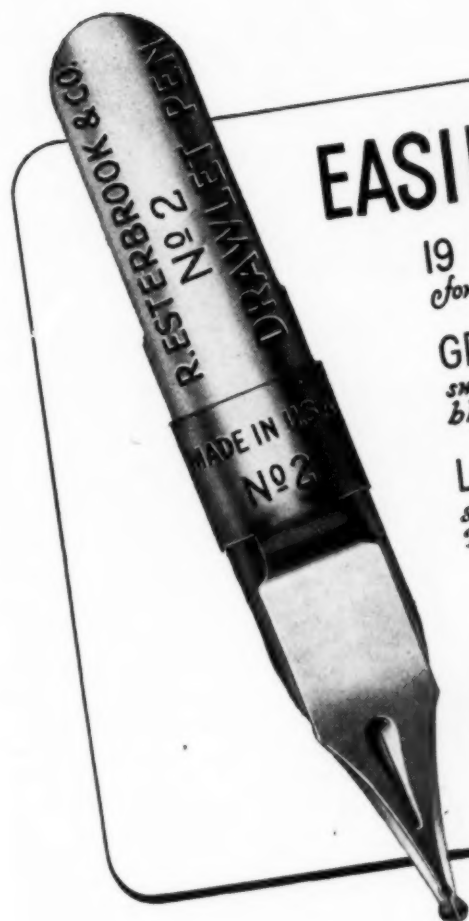
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School Arts, January 1945

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Book Review Editor, School Arts Magazine
Stanford University, California

PENNSYLVANIA GERMAN DESIGNS. Pub-
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A portfolio of 20 silk screen prints of early
Pennsylvania German design. The designs in the
portfolio are from dower chests, ceramics, birth
certificates, and decorations painted on paper.
Each plate is fully explained and shows a sketch
of the design applied. The value of Early Pennsyl-
vania German design is its honesty as folk art.

Size of these plates is 14 by 11 inches.

EXPLORING THE GRAPHIC ARTS, by Anthony
Marinaccio and Burl Neff Osborn. Published
by International Text Book Co., Scranton,
Pennsylvania. Price, \$2.50.

This book is designed to lead the student
through experiences by means of which an
understanding of these graphic methods can be
reached and some facility gained in using them.
The study includes the processes, the occupa-
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nature of the products.

Chapters include: Man and His Records,
Letter Press Printing, Relief Cuts for Letter Press



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7	Black	.50	6	Dark Red	.70

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Printing, Intaglio Printing, Planography and Other Printing Processes, Paper and Papermaking, Ink and Inkmaking, and Books—Their Binding, Use and Care. It is illustrated by 183 figures and 25 plates.

The size is 9¼ by 6¼ inches and 274 pages.

PASTEL PAINTING, by Gladys Rockmore Davis.
Published by The Studio Publications, Inc., 381 Fourth Avenue, New York. Price, \$2.75.

This book fulfills a definite need for a good contemporary book on how to paint in pastels. The authoress is well known through her traveling exhibition, articles in color in many magazines, and Christmas cards. In a simple direct text she tells you the "do's" and "don'ts" about painting, she analyses the work of other great pastelists, and gives a brief history of this craft. There is a selection of plates by masters analysed and a number by the authoress.

The book contains 80 pages. Size, 9¼ by 6¼ inches.

HOW TO DRAW PORTRAITS, by Charles Wood.
Published by The Studio Publications, Inc., 381 Fourth Avenue, New York. Price, \$1.00.

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Published by The Dryden Press, 103 Park Avenue, New York. Price, \$3.25.

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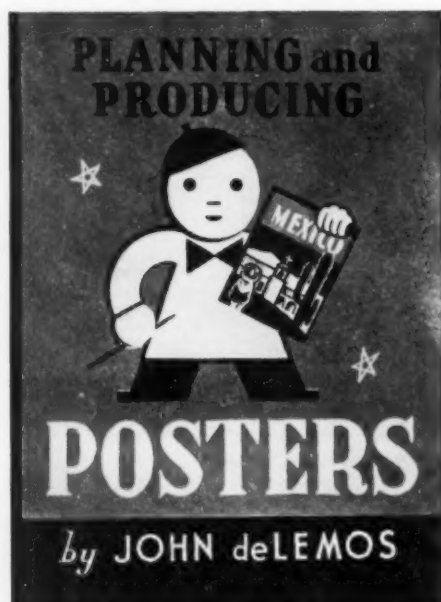
John deLemos has had a wide experience in teaching and supervising art, drawing and crafts. For several years he was Supervisor of Art in Alameda County, California, where he introduced poster work and handicrafts. He was head of the Design, Poster and Crafts Department at Polytechnic High School in San Francisco during which time he organized the Poly Poster Club whose members won many awards in contests.

At the San Francisco Institute for Art he introduced Advertising Art and Poster Work into this fine arts school with enrollment in this new course jumping from 15 to 50 in the first few weeks. Taught Poster, Commercial Art and Lettering at Chicago Summer School of Applied Arts to classes of Art Instructors and Supervisors from all parts of the United States.

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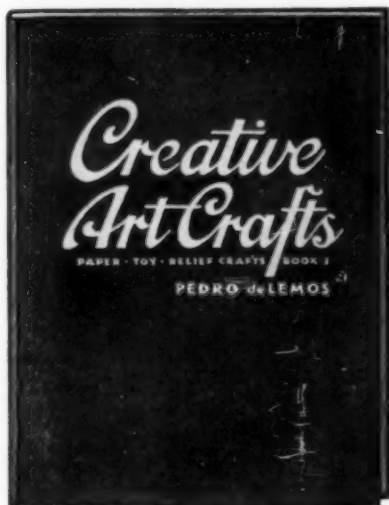
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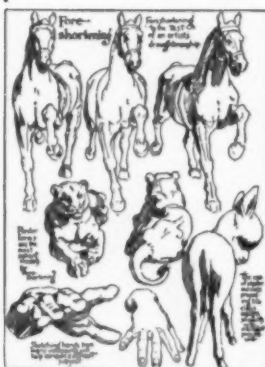
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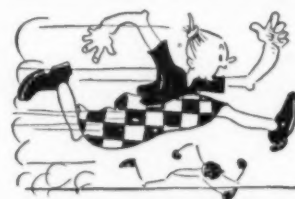
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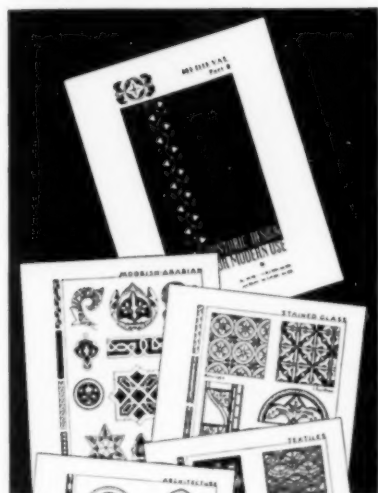
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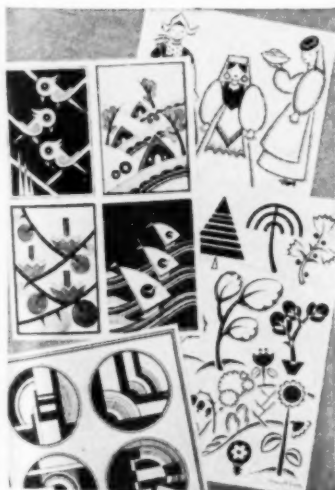
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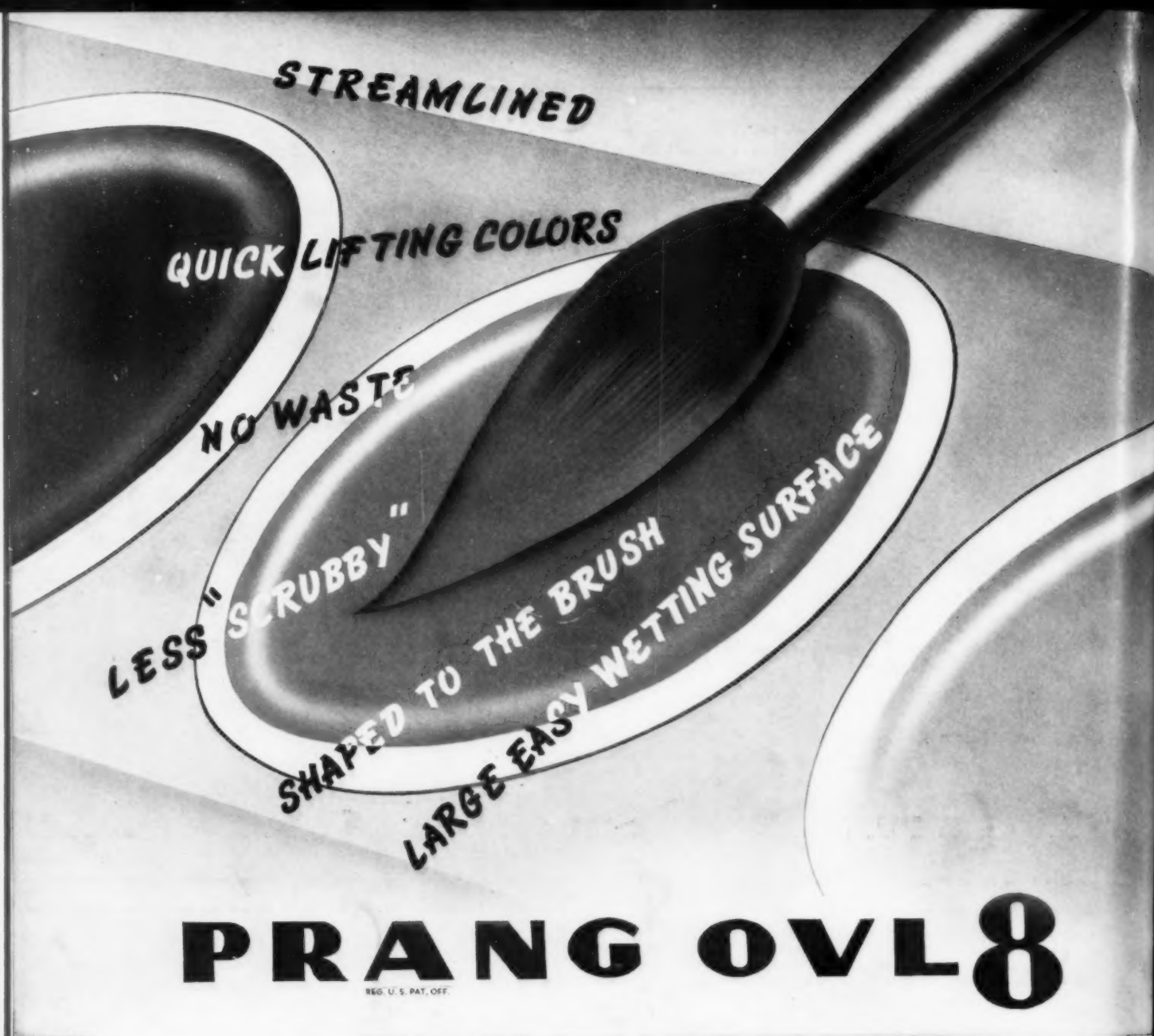
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